

# HOLLYWOOD NOW



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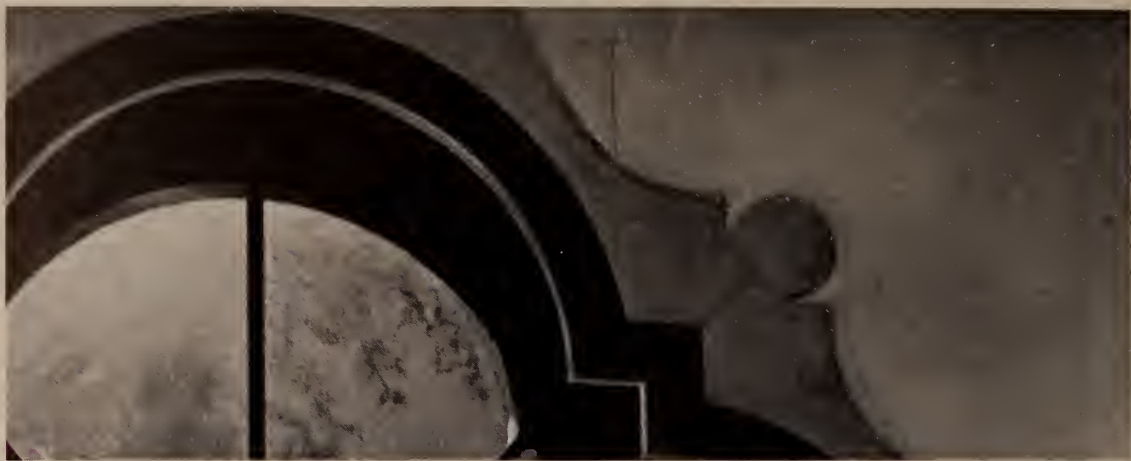


# HOLLYWOOD NOW

This newest of night scenes of the film capital, revealing a few portions of Los Angeles in the distance and upper left, presents Greater Hollywood as it truly is—a veritable maze of shimmering magic—alluring, dramatic, pulsating, spellbinding—just Hollywood.



Moore



With sails set for Vienna at the completion of her newest picture, "When You're in Love," Grace Moore leaves Hollywood to perfect her rendition of a single aria from a Wagnerian opera for her next vehicle.



WILLIAM A. JOHNSTON      Publisher  
 EDDY ECKELS              Managing Editor  
 JACK GRANT              Editorial Director  
 AUSTIN WHITE            Art Director  
 DON MARTIN              Associate Editor

# HOLLYWOOD

TOMORROW'S SCREEN NEWS PICTORIAL

# NOW

## Purpose and Policy

● THERE is an almost unbelievably glamorous, enthralling, compelling magic to motion pictures. Only such magic could have made of Hollywood the international household word it now is.

Movie Magic offers a premise upon which to build the strongest possible foundation for the last word in editorial and pictorial interest to readers everywhere—to create a policy fairly teeming with fascination.

Hollywood is alluring partly because it so uniquely co-ordinates fiction and fact. No other subject could be more devoid of monotony, no other language more universal, no other theme more intriguing.

Such is the scheme of things born of Hollywood.

Such is the theme of *Hollywood Now*.

It will be the purpose of *Hollywood Now* to bring you each month the magic of the movies, packed with the glamour of Hollywood itself, in concise reporting and rich with illustrations.

*Hollywood Now* will not force its purely personal opinions upon you. Its job is to report what it sees and what it knows. There will be no reviews nor ratings of pictures. The tense of *Hollywood Now* is always future. "Tomorrow's Screen News" is its slogan and its policy.

Reading it will keep you in constant intimate touch with all things important that happen in Hollywood production.

There is a part of Hollywood that the casual visitor never sees. And it is this Hollywood, the un-

seen, that *Hollywood Now* will reveal each month. A conservative estimate of movie-goers is seventy millions weekly. Their interest centers in the important pictures in the making.

If you were to come to Hollywood and succeed in the difficult task of gaining permission to visit one of the major studios, you might, by chance, happen upon a spectacle or an intimate scene worth remembering. More likely, however, you would see only the outside of sound stages and the confusion of many workers.

Even so, when these pictures, of which you saw only a glimpse, are shown in your favorite theatre back home, you have more than passing interest in them. Your appreciation of movies is keener for your visit to a studio.

*Hollywood Now* proposes to heighten your enjoyment of all pictures by taking you to see them made. You will be given the true "inside" stories of their production on these pages, many while they are still in the process of creation. That is *Hollywood Now's* unique purpose.

In the center of the magazine, you will find, among the news items of your own city, complete information about your local screens during the month.

*Hollywood Now* will be truly a home magazine—for the entire family.

Its sole responsibility is to you, its readers. The editors' only aim is to honestly and alertly serve you with sparkling and vital news of the romantic world of motion pictures and Movie Magic.



ASTAIRE—King of all tapping personalities, Fred is shown here as the careful dance craftsman he really is. He practices a brand new twist in front of a mirror for his next picture with Ginger Rogers, "Shall We Dance?"

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Join us on a visit to the studios. You will enjoy your movies more for this tour---

# Inside the

● AN unwelcome stranger is visiting Hollywood this month. Old Man Flu has tied up production in every studio, and the financial loss would have been terrific had not the usual precautions been taken of insuring all companies against illness of any sort.

That will not stop us, however, from visiting some of the more important sets and pointing out to you a few facts you should know.

## Watch Your Step

*Shall We Dance?*—Fred Astaire and Ginger Rogers dance again, and time marches on... It is their sixth picture together and neither have changed a bit... Fred is still the same conscientious worker, giving infinite care to his routines, and Ginger is the same charming kid who can't seem to realize that hers is an important figure—in the industry, we mean... Mark Sandrich is directing and he has a new twist on the boy meets girl theme... This time, boy is a famous ballet dancer, but he falls for the new tap steps of a musical comedy queen, then for

Hollywood believes the adage about all work and no play, so Lucille Ball (above) takes time out for a swim and Erik Rhodes (left) indulges in a spot of sport

the queen. False rumors of their marriage get around and they are forced into a wedding so they can be free of each other. The idea has possibilities... There are eleven songs and dances, music by George and Ira Gershwin, the *Rhapsody in Blue* boys... One number has Fred dancing to the rhythm of a ship's boiler room, another has both Fred and Ginger on roller skates. Whoops... Those reliables, Edward Everett Horton and Eric Blore are in the cast... Eddie is just back from London and vows he is going to finish that house of his before he leaves town again. Wants to have a nice place to worry about while he's gone... Blore doesn't need anything to worry about. Looks that way naturally. (RKO-Radio)

## What's in a Name?

*Internes Can't Take Money*—Title will probably be changed. Anyhow that's what it is all about. She needs \$1,000. He has \$1,000, but he is not allowed to keep it... Reason for title change is that public has dislike of hospital pictures. This isn't a hospital yarn although it sounds like it... Fresh from his triumph with *Winterset*, director Alfred Santell gets a free hand with the story treatment. Watch what he makes "popcorn" mean. He knows his Hollywood from twenty-three years back and is one of the best tellers of tales of early days in town... Max Brand's original

idea for plot came to him while recovering from operation in hospital. He could hardly wait to get up to write it... Barbara Stanwyck and Joel McCrea co-star with Lloyd Nolan heading support. (Paramount)

## Easy Marx

*A Day at the Races*—Nothing could be madder than a mad Marx set. They tried out all their gags on the public by making a road show of this before they started the picture. But just to make sure, they continue to try out gags on every visitor to the set... You don't have to ask what the story is. You see Groucho smoking his black cigar, Chico playing piano, Harpo on the harp, and you know all is well with the Marx. It's as easy as that... Maureen O'Sullivan and Alan Jones have roles, and Sam Wood directs... It was Harpo's sense of humor that led to his chasing girls through each of the Marx features. When he first came to Hollywood, he was told that movies were better for "running" gags. He pretended to misunderstand and started chasing women. It is now a trademark. (M-G-M)

## No "Bet"ting Aloud

*Kid Galahad*—Second picture for Bette Davis since she returned from being angry. Only thing that makes her angry now is people pronouncing her given



Gene Raymond (above) does not have the usual fear that blondes share of the sun as he basks at Palm Springs

But there's work to be done. Clark Gable and Myrna Loy in a really candid, candid-camera shot, between scenes of "Parnell" (above left). Bing Crosby, despite his film, radio, horse racing and golf activities, finds time for his kids



# Gates

name "Bet" instead of "Betty." Got to spelling it that way when she made a mistake as a school kid, liked the new way best and kept on doing it. . . Story is about the rackets behind prizefighting from a novel by Francis Wallace with direction by Michael (*Light Brigade*) Curtiz. . . Soft-spoken, mild-mannered Edward G. Robinson enacts another tough gangster and newcomer Wayne Morris is the Kid. Robinson has a secret vice. He plays a harp, but don't tell anyone. Hobbies are his library, a fine collection of fine paintings, and his family. Yet he's always cast as a roughneck. . . Humphrey Bogart has just learned that he doesn't have to pay to see the showings of each day's scenes in the projection room. They have been kidding him, charging him fifty cents a day and giving it to sweet charity. (Warners)

## Love on Caviar

*Fifty Roads to Town*—All that now remains of a novel by this name is its title. The screen play is a comedy of mistaken identities with a young man and a strange woman marooned in a mountain cabin with only caviar for food. . . Don Ameche is the man; Ann Sothorn, the girl. As soon as Ann finished, she rushed off to join her husband, Roger Pryor, whom she hasn't seen since their wedding. . . One of funniest bits in film

came as a result of director Norman Taurog's inspiration. He saw Stepin Fetchit playing game of checkers with himself. It was on the level with Stepin, but Taurog wrote it into script. . . John Qualen, in this, worked out new way of studying his part. Put all of his cues on records and rehearsed his lines all alone. . . Censor troubles kept bad man Douglas Fowley from showing gun in scenes, but it was all right for the two leads to flourish fire-arms, because they were nice people in the story. . . Taurog played his usual practical jokes on everyone, but Slim Summerville had some tricks up his long sleeve, too. (20th Century-Fox)

## Hail, Republic

Which is not the name of a new picture, but an event of more than passing interest to all Hollywood. . . Republic studios stand where Mack Sennett used to be. . . For a long time, the lot has been only one step ahead of Poverty Row. . . That's changed now that Herbert Yates, principal owner of Consolidated Film Laboratories, has purchased complete interests of Nat Levine, former head of Republic. . . Yates' film lab develops and makes prints of many movies you see. From now on he'll make the movies, too. . . He has advanced ideas for production. He will give various smaller producers full charge

of their separate units and hold them to full responsibility. No longer will it be necessary for Republic to make *Ten Nights in a Barroom* in five nights. . . There are changes everywhere on the lot, new faces, new producers, new directors, new life. Wherever we go, we see a spirit we like. . . There are four pix in work today—*Special Orders* by Octavus Roy Cohen, *Hit Parade*, a musical with Frances Langford and Phil Regan, and two of the better Westerns, one with Gene Autry, singing cowboy. . . It's just a starter for Yates and his peppy staff. Wait 'til he really gets going. . . But the starter is enough for us to say again, "Hail Republic."

## Don't They All?

*Her Husband Lies*—Here's one that really got itself laid up with the flu. They had to hold production for weeks until Gail Patrick was well enough to work again. . . Ricardo Cortez, June Martel, Akim Tamiroff and Frances Drake are the other leading actors in this play of falsehoods, gallant and profane. . . The yarn serves to give June Martel an important break. A newcomer to Hollywood, she was a favorite comedienne on Broadway. . . Cortez has been in England, which explains why you haven't seen so much of him recently. . . Tamiroff's villainies are not limited to any race, although he is by birth a Russian. . . Frances Drake changed her name on a hunch. On the way to America, a ship captain predicted her success by saying she would play "ducks and drakes" with the movies. . . Cute story about June Martel and her dislike of candy. As a child, her consuming ambition was to sing in amateur contest at local theatre. Kept pestering parents for permission. Consent finally granted. Won first prize of box of candy. Returned proudly with spoils. Was told to be quiet. Baby brother had just arrived. Hasn't cared for candy since. (B. P. Schulberg)

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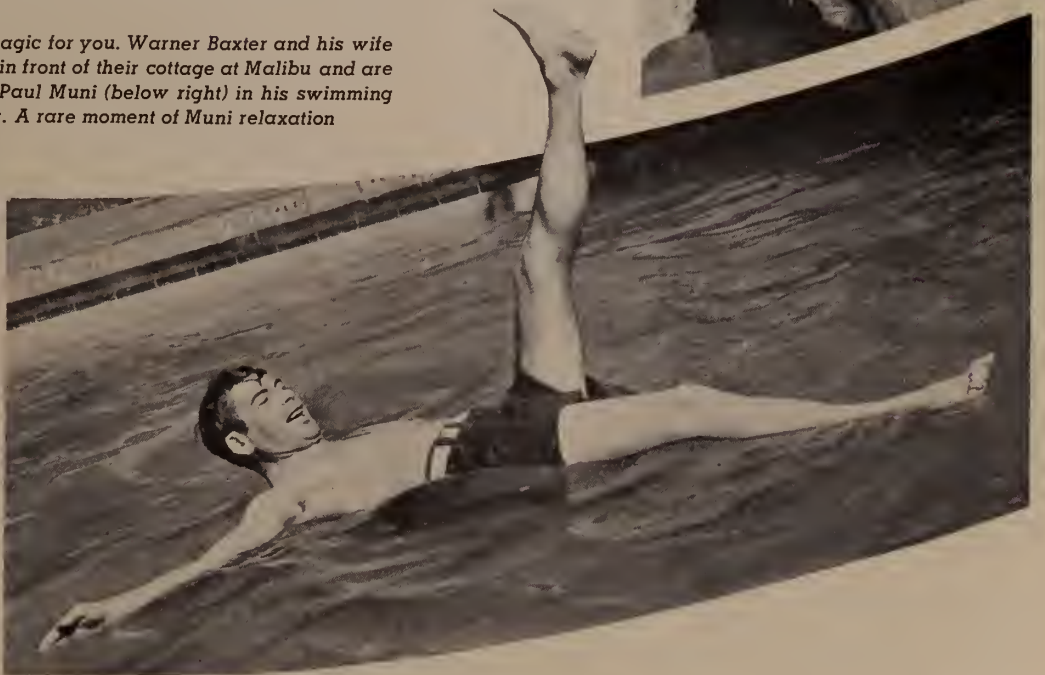
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Deanna Durbin  
By Ray Jones



Grace Bradley (below) goes out to swim, in spite of what you read about unusual frosts



Here is a real bit of Movie Magic for you. Warner Baxter and his wife (below left) sit on the sands in front of their cottage at Malibu and are able to point laughingly at Paul Muni (below right) in his swimming pool many miles away. A rare moment of Muni relaxation







## HE PLAYED GOD WITH

● FIVE long-nosed sailing vessels, still seaworthy but born too late to be allowed to grow old properly, stood in dock at the Los Angeles ship yards. Their spars and rigging cut a majestic labyrinthine pattern against the sky — a noble and rather saddening sight to a sailorman. But to the Hollywood land-lubbers swarming the decks the old tall ships are merely props.

And what are they doing there now? For the answer, we will have to go back nearly a hundred years.

On the night of April 19, 1841, the packet William Brown, sailing from Liverpool for Boston, rammed an iceberg off the coast of Newfoundland and stove in both her bows. There were eighty-one souls aboard, and only two lifeboats, able to carry safely no more than thirty passengers between them.

Seven members of the crew and one woman passenger were in the jollyboat when it was accidentally cast adrift with only half a load. Into the long boat crowded thirty-two passengers and nine sailors.

Thirty-one passengers were left aboard the ship and went down with her, kneeling in prayer on her quarterdeck. Pleas for rescue were pitious, but those in the lifeboats were helpless. The small craft were quickly lost to each other.

By morning, command had been taken of the overcrowded longboat by Alexander



Nearly a hundred years ago, a man assumed the right to deal with human life . . . and death! A recent twist of fate brought the incident back to light, then to Hollywood as a screen story

William Holmes, seaman. The night before he had carried a sick child down the tackle falls into the boat at the risk of both their lives. During the night, he had given his coat and oilskins to some of the women in order to keep them warm, while he shivered.

Command was relinquished to Holmes by his superior officers when the tiny boat seemed to be floundering hopelessly from its overload. Some of the survivors must be sacrificed to the sea that the others might have a chance to live.

It was suggested that lots be drawn. Holmes thrust this aside as too haphazard a method. Instead he formed a jury of himself, another sailor and the cook. They quietly decided upon their own authority who should be thrown into the sea. Holmes took a responsibility few men have ever assumed. He played God with souls at sea. He made decisions of life or death.

It was ruled that man and wife were not to be separated. But when Frank Askins had been sent to his doom, one of his two sisters protested. So both sisters were thrown overboard. No separations—

Seven souls in all were sacrificed before the lifeboat was picked up by a passing ship. With danger past, there were open criticisms of Holmes.

Upon reaching America, he was arrested and brought to trial. He pleaded stark neces-



Some had to be sacrificed that others might be saved. It might have been an easy decision through the system of the survival of fittest. But one man disagrees.



Five old tall ships were brought to dock, to be used for a motion picture. It was truly amazing that such ancient vessels could be found afloat. More movie magic!

sity. His case became a *cause celebre* on two continents. Newspapers wrote editorials for and against him. His justification was debated over tea tables and in tough barrooms. Park Avenue rubbed elbows with the waterfront at his trial.

Holmes was finally convicted with recommendations of mercy, served six months in prison and went back to sea — and oblivion.

And what bearing, you may ask, has the case of Alexander William Holmes upon the five, old, tall ships at dock in the Los Angeles ship yards? A dash of coincidence enters our story here.

You see, the case of Holmes might have remained forgotten today had not the *Philadelphia Public Ledger* sought to celebrate an anniversary. Searching through the ancient files of the paper, a reporter unearthed the amazing facts of the celebrated trial.

● Another happenstance. Ted Lesser, an assistant to Adolph Zukor, President of Paramount Pictures, was in Philadelphia at the time. A sub-editor of the *Ledger* repeated the story of the reporter's discovery. Lesser immediately recognized in it a splendid motion picture plot.

Grover Jones, an ace writer for Paramount, was given the scenario assignment. He spent three months in research before starting the screen play. His writing job done, he was then made co-producer of the picture with director Henry Hathaway. Jones and Hathaway had previously been associated in the production of *Lives of a Bengal Lancer*. But both remember when

they first met — Jones as a set painter, Hathaway as an assistant prop boy.

The plot devised by Jones upon the inspiration of the actual case of Seaman Holmes was a quite different story. The only situation he retained as his premise was the dramatic act of playing God at sea. Now follow the changes Jones made.

The first thing he did was to give all of his characters completely fictional names. Alexander William Holmes ceased to exist. In his place, *Nuggin Taylor* was born.

*Nuggin* needed a pal to share his adventures, so one was invented in the person of *Powdah*. The writer was helped at this

George Raft, Frances Dee and Gary Cooper (above) are among those whose lives are periled when a madman set fire to a ship at sea. Scenes of the disaster (below) promise to rank with the most thrilling yet filmed. It has sheer, stark terror of trapped souls.

point by the casting of Gary Cooper and George Raft to co-star—Cooper as *Nuggin*—Raft as *Powdah*. Such casting is frequently determined as an aid to the writer in molding his characters to fit important screen players.

Jones opened his play upon the scene of the trial in Philadelphia in 1842. As the jury files out, the scene fades to two ships on the high seas. Then begins the story of the man who assumes the right of God.

A large and notable cast was assembled by Director Hathaway in support. Playing the girl is Frances Dee, with Olympe Bradna as her tragic maid, beloved by *Powdah*.

As the brother of Frances Dee is Henry Wilcoxon, perpetrating his initial screen villainy. In other roles are Harry Carey, Robert Barrat, Joseph Schildkraut, Gilbert Emery, Porter Hall, Virginia Weidler and the veteran Tully Marshall.

With the completion of the script, the enormous tasks of the technical crews were undertaken and accomplished. Authentic properties of 1842 were gathered, costumes designed and executed. The final detail was to bring those five long-nosed vessels to dock.

Where those tall ships came from, why they were still afloat are questions that can be answered only by those Aladdins who preside over the magic lamps of movieland.

As the Hollywood landlubbers climbed aboard, it is to be wondered if anyone gave a thought to Alexander William Holmes and the strange circumstances by which his amazing story became the inspiration of the motion picture *Souls at Sea*!





# THE PRINCE AND THE PAUPER



A peek from behind the camera lines while they shoot the scene of the coronation ceremonies. On the right edge in the foreground, is William Keighley, the director. Costumes for this sequence alone ran into many thousands of dollars.

● SECOND only to Tom Sawyer and Huckleberry Finn in the affections of the lovers of Mark Twain is the delightful fantasy of *The Prince and the Pauper*. But is it completely fantasy?

Twain, in prefacing his novel, wrote, "I will set down a tale as it was told to me by one who had it of his father, which latter had it of his father, this last having in a like manner had it of his father—and so on, back and still back, three hundred years and more, the fathers transmitting it to the sons and so preserving it. It may be history, it may be only a legend, a tradition. It may have happened, it may not have happened; but it *could* have happened."

In 1881, when Mark Twain penned these lines, everyone thought the great American humorist was merely indulging in another of his sly pokes at the pomp and ceremony of European royalty. Keen students of Twain may have recognized that the same sociological significance was behind this as it was behind nearly all of his humorous works.

Yet no one in those days would have dared to predict that current history would make the adventures of *The Prince and the Pauper* especially timely in 1937.

No one could have foreseen that an English King would overthrow precedent by stepping from his throne to investigate personally the plight of starving Welsh miners—modern paupers.

Even the imagination of Twain could not have conceived a royal investigation of poverty to be deliberate. So, using a legend as his plot basis, Twain sent the Prince to learn the problems of the paupers by accident.

When Warner Brothers decided to produce Twain's story, Laird Doyle was assigned to write the screen play. He began, as the novel had begun, with the birth of two boys on a night in 1547 in London. One is born to a poor family of beggars and thieves, and is not wanted.

The other is born to the royal house of Tudor, and he is wanted.

Strange are the ways of Fate, and a short ten years later the lives of these two boys—born

simultaneously at opposite ends of the social scale—are inextricably entangled.

The pauper lad seeks shelter from the rain under a bench on the palace grounds. The Prince runs out to look for his dog. And the two meet. Inside the palace, they exchange clothes as a lark. When the pauper's face is washed and his hair combed, both are amazed at his resemblance to the Prince. To make the exchange complete, the Prince smudges his face with soot.

It is thus that they are found. In vain do they protest their true identities. They are not believed.

● The Prince is ejected and the pauper takes his place in the royal household. His claims that a mistake has been made are attributed to a slightly unbalanced mind from overstudy. All agree it will pass.

So does a member of royalty born go among the paupers to learn at first hand the problems of his people. He finds but one true friend, a swash-buckling soldier of fortune, who believes

his strange story and offers him help. So does a boy from the slums ascend to the estate of a Prince and issue astonishingly wise counsel to those who rule.

In the period in which the tale is laid, there were two hundred and twenty-three crimes punishable by death in England. The famous "Blue-Laws of Connecticut," often called "hideous" in their pitilessness, never listed more than fourteen crimes.

In the 16th Century in England, it was a hanging matter to steal a horse, or a hawk, or woolen cloth from a weaver. Death was the punishment for theft of anything having a value "above thirteen pence ha'penny." Sentences were passed without trial or evidence and it was possible to substitute a hired "whipping boy" to take penalties of lashings.

There was a common legal torture known as "boiling to death" where the condemned were lowered by ropes and pulleys into vats of boiling oil. This was frequently the fate of witches—for witchcraft was a completely accepted belief and any woman



# ARE Twain!

No one really knows whether it is legend or history. Call it fanciful, but a royal heir and a beggar lad each learns how the other half of the world lives



As imagined by Mark Twain, the Prince and the Pauper of the screen are actually twins, twelve years of age. Billy and Bobby Mauch are their names. At the left is Billy as the pauper when he mounts the throne the first time, with Claude Rains and Henry Stephenson in waiting.



Bobby Mauch, once a Prince in the story, is shown below when he becomes a pauper, and listens to the prophesies of an old witch. Thus the boy born to rule learns by bitter experience the problems of his loyal subjects in their dire poverty.

seen to pull off her stockings in public was deemed to be admitting she had sold her soul.

• It would have been more difficult, of course, to screen Mark Twain's beloved story if Warners had not had under contract the perfect young actors to play *The Prince and the Pauper*. Billy Mauch, who won acclaim as the boy *Anthony Adverse* and again in *Penrod and Sam*, has a twin brother Bobby, an equally fine young actor. It is interesting to note that this marks the first time the movies have brought us twins in stellar roles. They are now twelve years old.

With Errol Flynn starred as the vagabond adventurer, the cast was embellished with the addition of Claude Rains, Montagu Love, Barton MacLane, Fritz Leiber, and Alan Hale. William Keighley, responsible for such successes as *God's Country and the Woman*, *Green Pastures*, and *G-Men*, directed.

And thus will Mark Twain's *The Prince and the Pauper*, with its timely significance, reach you.





# A Dream COMES TRUE IN



Douglas MacLean played Sergeant Gray in 1919 and immediately won his stripes as a screen star (above left). Now you are to see James Ellison in the identical role.



## ★ 23½ HOURS LEAVE ★

● IN 1919 at the old Thomas H. Ince studio, an unpretentious little comedy was filmed without fanfare, without ballyhoo. In the leading roles were a couple of nice kids named Douglas MacLean and Doris May. They were comparative unknowns on the screen as was their director, Henry King. In fact the only then-famous name connected with the production was that of Mary Roberts Rinehart, the original author.

With the release of *Twenty-Three and a Half Hours Leave*, things began to happen. The comedy was an instantaneous success. It broke records everywhere it played. Overnight it skyrocketed young MacLean and Doris May to stardom, made them America's newest favorite sweetheart team. It sent King into the ranks of top-flight directors to a position he still retains.

There followed a long line of MacLean-May co-starring comedies, well received all, but none quite duplicating the first smashing hit. The team was eventually split and Doris May retired to become Mrs. Wallace MacDonald. MacLean continued as a star, became a supervisor, then a producer.

At the death of Thomas Ince, Douglas MacLean bought from the estate the screen rights to *Twenty-three and a Half Hours Leave*. It wasn't particularly that he thought it a good investment. Sentiment largely influenced the purchase.

MacLean is frank to admit that he is sentimental about the picture that brought him stardom, so sentimental that numerous times he has refused offers to sell his rights to some studio.

"There will come a day," he has often said, "when I will have my own producing company. It is my dream to be in the position to find some young fellow whose success is

The picture gave him his big break as an actor. Now, as a producer, he offers another the same lift up the ladder

still ahead of him — and give him the same opportunity that once was given me."

In any other business in any other city in the world, such a dream would have had little chance of realization. But this is Hollywood where dreams habitually come true.

Came the organization of a new motion picture company under the title of Grand National Pictures. MacLean was invited to join the new group as head of an independent unit. He accepted and promptly began a picture with James Cagney as star.

With the initial Cagney vehicle under way, MacLean launched a search for a young actor to play his former role of *Sergeant Gray*.

● Screen tests soon ran into the hundreds in number. Every young actor who came to the attention of MacLean was given a test. Talent scouts were sent to contact the drama societies of all the major universities in the country. Little theatre movements were investigated. Even New York stage actors were interviewed and tested. The search continued for months.

*Sergeant Gray* was too near to the heart of MacLean to be lightly considered. The producer knew it to be a good part, a part that had made, and could again make, a star. He wanted just the right man. He has often

said that he would know that man the moment he laid eyes upon him.

MacLean made good his claim. Sitting in a theatre one evening at a preview of C. B. DeMille's *The Plainsman*, he saw James Ellison, playing *Buffalo Bill Cody*. Within forty-eight hours young Ellison was signed.

Jimmy Ellison's screen experience has been confined mainly to the *Hop-Along Cassidy* series of Western pictures in support of Bill Boyd. Jimmy hails from a ranch near Valier, Montana, where he grew up on a horse. He came to California and schooled ponies for a while. Working in a studio laboratory for eight hours, he was given a screen test and has been acting ever since.

● The resemblance between Ellison and MacLean when the latter played *Twenty-three and a Half Hours Leave* is marked. Ellison never saw his predecessor in the role, but those who did report that his interpretation is in many ways identical.

Strangely enough MacLean's production activities for Grand National are centered on the stages he leases at RKO-Pathe studio. Now a rental lot, Pathe was formerly the old Thomas H. Ince studio.

This fact gives credibility to a story that sounds like something a press agent thought up. A man from the wardrobe department appeared on the set one day. He carried a battered overseas cap and proudly presented it to MacLean. Stenciled on the hat band was the name Douglas MacLean and the date 1919. It was the cap of *Sergeant Gray*.

Almost reverently the producer tried it on. It still fitted perfectly. Taking it off, he handed the cap to young Jimmy Ellison.

Were this a press agent story the cap would have fitted. It didn't.





*Oberon*

Signed to a contract that is shared by Samuel Goldwyn and Alexander Korda, Merle Oberon must divide her time between London and Hollywood. At the moment, she is in England making "I, Claudius," with Charles Laughton.



# IT'S ★ *Maytime* ★

In the Spring, Hollywood is no different from the rest of the world. Fancies turn, and melody once again is queen

● A SONGWRITER once said, "If we didn't have June with which to rhyme moon and spoon, there would be less popular songs written." He forgot about May, a month that precedes June.

Maytime is a time for romance, for laughter and love, for gaiety and song. And when *Maytime* is the title of a motion picture starring Jeanette MacDonald and Nelson Eddy, it tells in a single word the whole story of the kind of entertainment you may expect.

Rida Johnson Young wrote the original play and Sigmund Romberg composed its music some twenty years ago when *Maytime* became an outstanding success of the Broadway musical comedy stage. The task of adapting his own score for the film version fell to Romberg. Strangely enough, he retained only two songs from his previous work, the historic *Jump Jim Crow* number and the ballad containing the lines:

"Sweetheart, sweetheart, sweetheart,  
Will you remember the day  
When we were happy in May?"

Considered rather naughty in its period, *Jump Jim Crow* is really a part of American history. It dates back to 1830 and is one of the surviving folk songs of this country. The dance described by its lyric was then regarded as the last word in daring, not to be challenged by other "scandalous" dancing for many years until there came along the Bunny Hug, the Turkey Trot, the Texas Tommy, the Camel Walk and others. Now *Jump Jim Crow* is merely vigorous.

It was introduced before the Civil War by Thomas Rice, generally regarded as the father of minstrels. He observed an old slave doing a peculiar bouncing step while singing, "Ah jumps Jim Crow." Rice made this into a song that swept the nation.

Curious to note is that the late Joseph Jefferson of *Rip Van Winkle* fame first appeared on the stage at the age of four jumping *Jim Crow*. On the screen the number will be performed by Herman Bing, the dialect comic of rolling r's.

Romberg, intrigued by the ancient folk song and dance, took it to adapt for stage use in the original *Maytime*. The reason for including the lively number in this delicate and sentimental story of Springtime lovers is of more than passing interest in analyzing the technique of musical entertainment.

"It is entirely a question of balance," the composer will tell you. "When the play is

sentimental, the audience unconsciously desires emotional relief to break the spell for a minute or two. A light, breezy number does the trick. Producers seldom worry over the success of comedy songs. It is the love ballads that cause worry unless they are properly spotted in the show. Of course, the reverse is true when the play is a farce. Then romantic songs are a cinch to make impressive, for they relieve laughter."

● It was decided that the music of *Maytime* would be most advantageously balanced by opening with an aria from Meyerbeer's *The Huguenots*, followed by a rollicking *Students' Drinking Song*. Then comes a rendition of *Carry Me Back to Old Virginny* and a novelty dedicated to *Virginia Ham and Eggs*. There follows the Sweethearts song, *Will You Remember?*, the lively *Jump Jim Crow*, and a dramatic duet from an imag-

inary opera composed by Herbert Stothart. Too, there are several reprisals of *Will You Remember?* Jeanette MacDonald and Nelson Eddy sing this diverse score.

Of course, the exact order of the music may be changed for better balance as a result of previews of the picture to obtain audience reactions. After all, actual audiences are the best judges of what they want and no one presumes to predict reactions. That's why pictures are previewed.

The writing of an original grand opera for the screen is worthy of note. The problem was this. The plot of *Maytime* calls for the prima donna star to sing an opera composed in her honor by an entirely fictitious musician. Obviously it was impossible to use a known work and attribute its authorship to another. So original opera was demanded.

Herbert Stothart, M-G-M musical director-in-chief, solved the problem by writing an







Studio research revealed the fact that the custom of children dancing around a May pole is centuries old. It was originally a pagan rite to the gods of a plentiful harvest, and branches of budding trees were offered to the gods. Today, it endures only for its charm.

All her life she had lived in a memory of an all-too-brief romance that found its only fulfillment in song. Nelson Eddy and Jeanette MacDonald (left) sing the "Sweethearts" duet.

operatic composition which he called *Czaritzza*. He says quite honestly that his inspiration was Tschaikowsky's Fifth Symphony. A libretto by Wright and Forrest, a pair of twenty-year-old youths in the department, and the brand new opera was born.

Sigmund Romberg was likewise required to do much new musical writing during the course of the picture's production. He is one of the speediest composers in the world, and his method of working is a matter of great astonishment to all with whom he comes in contact. In vain does he protest that many other composers improvise just as quickly.

Romberg has a musical secretary to whom he frequently says casually, "Take a tune." He then hums a melody that the girl jots down in music shorthand. In a few minutes her notes are transcribed, ready to play.

Romberg recalls the speed of many other composers. Rudolph Friml improvises so fast that he often forgets parts of a song before he reaches the end. He therefore plays into a dictaphone so that a record may be preserved. Victor Herbert dictated his compositions. Irving Berlin and George M. Cohan pick out melodies on the piano with one finger. Con Conrad uses only a portable organ he carries with him everywhere. Walter Donaldson's best work is done with a party of friends around his piano, but Frank Harling writes his songs alone, putting musical notes directly on paper without playing.

These are some of the unique habits of songsmiths. Romberg works very sensibly by comparison. He is continually amazed that Hollywood is amazed by him.

And before we leave the subject of music, there are a number of weird beliefs held by the general public about singers that both

Jeanette MacDonald and Nelson Eddy would like to clarify. They want to tell you first that there are absolutely no magic secrets to make anyone a good singer.

Salt water was supposed to be the secret of the voice of Caruso. Some aspiring young singers still carry little bottles of salt water, but unless they have catarrh, as did Caruso, it will do them no good. When Ruffo, the great baritone, began to get stout, he used to wear an abdomen belt. That was said to be his secret, and many copied him as others followed the advice of Tibbett to stand on the head for voice volume. Tibbett was joking, but he was seriously imitated.

• There simply are no magic secrets for singers. The single fundamental principal of singing success is work—hard work.

Although she is a star, Jeanette MacDonald continues her vocal lessons for at least one hour every day. She has never missed a day in the seven years she has been in Hollywood except when suffering illness.

Nelson Eddy still spends many hours a week in voice study. He owns a home phonograph recording device, and he is his own severest critic of his voice. The records he makes enable him to add to his repertoire.

It is not an accident that either of these stars rose to their present high estate in motion pictures. They have worked, and worked hard, for everything attained.

*Maytime*, their new co-starring vehicle under the direction of Robert Z. Leonard, is

The man who was her teacher and sponsor demands the high price of a broken heart. It is he, who separates the lovers, making the insistent demand that the girl sacrifice her love for a career. Jeanette MacDonald and John Barrymore (right) sustain this note.

a play that begins in a little New England town in the year of 1905. An old lady of sixty listens to the sad plight of a young girl who cannot decide between a possible career as a singer and her love for a hometown boy. She thinks she wants the career, but the elderly woman begs to be heard first.

No one now suspects that she was once a reigning star of opera who sang before Napoleon in 1865. She, too, had a choice to make, a bitter choice of a career or the love of a brilliant young student. Her maestro demanded she pay the price of her fame to him. If she agreed, her one night in May must last her through all eternity.

John Barrymore plays the operatic maestro in this Hunt Stromberg production for Metro-Goldwyn-Mayer. Herman Bing is seen as an eccentric vocal teacher, while Virginia Reid and Tom Brown are cast as the young lovers in the prologue and epilogue.

No expense was spared in the production that brings you again the lovely melodies of Springtime, Sweetheart-time—*Maytime*.





# MOVIE Modes

Up to her neck in chic furs, Carole Lombard usually paces the trend in advance of fashion, especially in the cloaks of feminine charm



● SPRING brings a new fashion era to Hollywood, the prevailing note of which is fur.

But no matter the length, cut or detail of the fur coats, they are all fitted to stress the slim, youthful waistline and new full skirt.

Sleeve fullness seldom goes below the elbow, and from that point to the wrist the sleeves are tapered. For sport styles, however, the straight wide sleeve and the raglan are preferred. Collars, generally small and classic-pointed Etons, are convertible, although there are novelty effects such as double, roll, and ripple collars.

Black is the dominating color, with grey and brown dangerous rivals. The smart Hollywood star favors black because she knows how flattering it can be, how rich and striking and also how subtly it lends itself as a background for the new colors and accessories. For formal wear, mink is outstanding, with Alaskan sealskin, brown dyed caracul, beaver and nutria rating high for town and country. But the most beautiful, which is also the most practical, is a classic princess coat for both street and formal wear.

## LOMBARD



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# LOS ANGELES NOW

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Edited by W. A. Reid

LOS ANGELES, CALIFORNIA

APRIL, 1937

## *The TREND OF THE TIMES*

The air, land, and water highways of a modern world lead to a more modern city, a future metropolis.

Hollywood and Los Angeles are synonymous in one vital respect . . . activity of progress.

They shall be united more closely and that unity represented . . . by the thought and tense of the editorial and pictorial content of his unique publicaion . . . "NOW"

*Hollywood Now* is an international publication, circulated through the efforts of franchised "local" publishers in the more active communities and civic centers of the world.

We, . . . the local franchise holders in this particular instance . . . have purchased the Los Angeles distribution rights, and the publishing rights for the special "local section" of *Hollywood Now* . . . lock, stock, and barrel.

And so, each month, will come to you . . . *Hollywood Now* and *Los Angeles Now* . . . as one publication under one cover.

A single glance at *Hollywood Now* quickly and definitely reveals its simple purpose and policy.

From the mecca of movie magic emanates more than just the fads and fancies of humanity. The influence of the screen arouses our serious interest in new mannerisms, modes of living, habits and customs, often national and international legislation.

It undeniably effects *The Trend of the Times*.

And it all comes to us in the form of Entertainment!

The showmanship of the movies has inspired a new form of merchandising in connection with practically every product known to man, woman and child.

Never has the advertising carried on by manufacturers and merchants been so keenly competitive . . . and profitable . . . as now. Much of the reason can be directly traced to the methods of motion picture showmanship.

Let us be thankful, therefore, for this form of amusement . . . which unobtrusively takes us by the hand and induces us to search for newer doors of opportunity . . . newer avenues of progress . . . and the brighter side of life.

Let us profit the more by better understanding the screen and its worth.

Motion pictures subtly teach us to be more ambitious. They set us to thinking, planning, creating. They feed us with desire . . . to buy more, own more, enjoy more.

They inspire purchases of every form of merchandise.

They incite us to believe that anything is possible to achieve . . . if we so decree it . . . a fact, of course just as true as tomorrow.

Because of these things, we earn more money, spend more money, seek higher planes of living, and build bigger plans for the generations to come.

That's why the word "Hollywood," which is merely a popular synonym for that great influence of the screen, has become a word with which to conjure . . . and an international by-word for activity and progress.

Yesterday, you would have doubted the probability of a closer alliance between Hollywood and Los Angeles.

It did not seem logical until now . . . until *Hollywood Now* . . . and *Los Angeles Now*.

Today there is a reason . . . a practical and profitable reason.

Profitable to you, the reader, as a citizen of Los Angeles.

Profitable to the local merchant who uses the columns of *Los Angeles Now* for his advertising message to you.

Profitable to our community as a whole, because of this publication's pledge to do everything within its power to inspire activity and progress toward a Greater Los Angeles.

*Los Angeles Now* has no ax to grind . . . no time for kicking around political footballs . . . no financial powers to serve.

*Los Angeles Now* is YOURS . . . to have, to hold, and to build . . . and, as its editorial and business custodians, we intend to see that it stays PUBLIC PROPERTY . . . an untarnished, civic enterprise.



## People Who Do Things

Adding their assistance to the efforts of the organized Parent-Teacher Associations of Los Angeles to obtain more playground facilities for the city, twenty-seven of the most prominent civic leaders of the metropolitan area have accepted appointment to the Los Angeles Citizen's Committee for More and Better Playgrounds.

Realizing that more public recreation facilities are a vital necessity to protect the children of Los Angeles and to give young people a chance to develop through wholesome leisure activities, the influential members of the Citizens' Committee will give their full personal support to the plan, according to the announcement.

Committee members, whose names are well known throughout the city, include Dr. Rufus B. von Kleinsmid, president of the University of Southern California; Judge Robert M. Scott of the Juvenile Court; Mrs. W. R. Goddard, president of the Tenth District Parent-Teacher organization; Mrs. James K. Lytle, first vice-president, California Congress of Parents and Teachers; the Right Reverend John J. Cantwell, Archbishop of Los Angeles; Mrs. Cecil Frankel, president of the Friday Morning Club; William May Garland, noted sponsor of international sports and Olympic Games Chairman; Reverend Willsie Martin, pastor of the Wilshire Methodist Church; D. C. MacWatters, managing director of the Community Welfare Federation; George Young, publisher, Los Angeles Examiner; Manchester Boddy, publisher, Los Angeles Daily News and Evening News; Dr. Remsen D. Bird, president, Occidental College; Arthur S. Bent, prominent civic leader; Mrs. L. S. Rounsaville, member of the Los Angeles Board of Education; James

G. Warren, president of the Board of Directors, Los Angeles Y. M. C. A.; the Right Reverend William Bertrand Stevens, Bishop of the Los Angeles diocese of the Episcopal Church; Dr. Edgar F. Magnin, Rabbi of the Wilshire Boulevard Temple; Mrs. Frances Zahn, president, Los Angeles Library Commission; Joseph Scott, prominent attorney and civic leader; Mrs. Albert B. Crutcher, Los Angeles Housing Commission; Reverend Stewart P. MacLennon, pastor, Hollywood Presbyterian Church; Mrs. George Harris Cook, president, Los Angeles Ebell Club; Mrs. Thomas E. Workman, Catholic Welfare organization, Social Service Auxiliary; Mrs. Chester C. Ashley, past president, Y. W. C. A.; Mrs. Arthur C. Wier, member of the Executive Board, Campfire Girls, and one of the founders of the Los Angeles playground system; Mrs. Willoughby Rodman, of the California Vocational Service Bureau; and Mrs. E. J. Lunenschloss, president, Los Angeles Council of Catholic Women.

The greatest short story collector and critic in the world has never written a short story, nor did he ever set out to write one. This is the paradox of Edward J. S. O'Brien, who reads about 200 of them every week, and who cannot even estimate the number of stories and manuscripts he has "looked at."

A second paradox about this author and editor is that he went to England more than a decade ago so that American authors would cease camping on his door step. He views the American literary scene at long-range which gives him a real perspective and permits him freedom from its fancies and fads.

His "Best Short Stories" which is published annually contain a certain few which he selects throughout the year.

Emile T. Rump, economic and industrial adviser to the Iranian government for the past two years, is now visiting relatives and friends in Los Angeles.

Rump, who is now with friends at 10154 Fern Glen avenue, Sunland, reports that the entire Orient is seething with activity and modernizing at top speed.

"One reason for the rapidity with which changes are occurring throughout the Orient is the in-

fluence of the motion picture. The cinemas are nearly always crowded," Rump said. "In Teheran, the capital of Iran (as Persia is now known), there are ten picture theatres. While they are continually packed, I am confident that the number of movie fans could be enormously increased if the photoplays were in Arabic or Persian. Most of the pictures are now in French, German or English, languages which the majority of the natives do not understand and frequent explanations are necessary. To present these explanations, it is necessary to interrupt the continuity, and these breaks destroy the illusion."

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## TROOP 107 ACTS IN MOVIES



A two day snow storm dampened the feet but not the ardor of these sixty-three sturdy Boy Scouts of Troop 107, while they were on location at Big Bear Lake during the filming of "Mind Your Own Business" produced by Major Pictures Corporation, featuring Charlie Ruggles and Alice Brady.

Although dressed in scant shorts and low shoes, there was not one case of cold or sickness, and speaks well for the consideration and precautions taken by the studio in the boys' welfare. Of course maybe the boys simply couldn't be bothered getting sick,—they looked forward with such keen anticipation to the fight scene where they would have a chance to try and beat up on the gangsters.

School work was not neglected. The studio provided such excellent teachers expounding the three "R's" that nearly all the boys were far ahead of their classes when re-

turning home, according to W. A. Shriver, Scoutmaster.

Charlie Ruggles became their hero, as he was always mixing with the boys and having little chats with them between scenes.

The picture was climaxed by a large dinner given the troop by the studio with plenty of turkey and all the trimmings, ice cream and cake and the like, and the boys took this in stride with the same gusto shown in their other assignments.

### World Cycle Tour

● A 12,000 mile cycle trip through numerous countries, is the astounding word just brought to Los Angeles by Manek K. Vajifdar, the Rover Scout, member of the 51st Bombay Boy Scouts Group, Bombay, India.

Over the luncheon table, the diplomatic, polished, 23-year-old Vajifdar in splendid English un-

folded the high lights of this most interesting and unusual tour. He left Bombay May 20th, 1934, for a six months "See India First" expedition to Calcutta, Madras and Colombo. Then by steamer to Melbourne, Australia, to represent both his country and organization at the Pan-Pacific jamboree of Boy Scouts. Delegates from twenty-three countries were present at the grand occasion.

Vajifdar cycled and lectured over all northern Australia, in spite of a three months' delay from illness brought on by a spider bite. Landing at Hong Kong, China, he first journeyed to Canton and back, then to Hangchow, Nanking, Soochow and Shanghai. The attractions of Shanghai were hard to leave, but the "nomadic" spirit impelled him onward, this time by steamer to Tsingtau and Tientsin. He cycled to Peking to see the Temple of Heaven and the Great Wall of China, then August 1936 sailed from Tientsin for Kobe, Japan. Past the rice paddy fields he toured to Kyoto, Nikko and Tokio. And not so fast but that he was able to master a few words of the Japanese language, so similar in construction to that of his own native tongue, that of the Parsees. From Kobe, he sailed to Seattle, Wash.

The National Boy Scout jamboree at Washington, D. C., June 30th, is this eager young man's goal, and which he expects to follow up by attending the World jamboree at Amsterdam, Holland, July 31st. The various countries of Europe will then see his English made stead, before he reports in at the starting point, Bombay, on or about the middle of 1938.

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## GETTING TOGETHER

The Southern California Festival of the Allied Arts consists of competitions in various branches of the arts, designed to develop and encourage an appreciation of the arts. The primary purposes of the cultural movement are to foster participation in some form of Art for the joy that it brings to the individual; to afford an opportunity for all students for self expression through the arts; to develop an appreciation of the arts; and to discover new talents, evaluate them, and assist in bringing them to the attention of the public. It is the desire of the Southern California Festival of the Allied Arts to advance AMERICAN MUSIC, DRAMA, DANCE, LITERATURE AND ART, and bring the attention of the public to California as an ART CENTER.

The festival is conducted under the sponsorship of the Women's Community Service Auxiliary of the Los Angeles Chamber of Commerce, of which Mrs. Charles S. Crail is president. Mrs. Grace Widney Mabey is originator of the festival idea and general chairman of the project. The executive board determining policies and handling organization work comprises, in addition to Mrs. Mabey, who is also head of the music division—Mrs. L. S. Rounsaville, chairman of the executive committee; Mrs. Oliver C. Bryant, head of the art division; Mrs. Glen Behymer, dance; Miss Minna Mae Lewis, drama and speech arts; Mrs. Allison Gaw, creative writing; and Mmes. Charles Crail, John D. Fredericks, Katherine G. Cornell, Gerald B. Burtner, Frieda Sterling, and Golda V. Crutcher, executive secretary.

May 9 to May 15 has been the period set aside for Festival Presentation Week. Preliminary contests will take place April 17 to May 1.

Dr. A. Z. Mann, dean of the International Y. M. C. A. College at Springfield, Mass. and secretary of the Indian Affairs Committee of the Association, is in Los Angeles conferring with Harry F. Henderson, general secretary of the ten branches of the Los Angeles Y. M. C. A. and other "Y" officials regarding the Association's work among the North American Indians and Mexicans. F. A. Jackson, of Pasadena, chairman of the local Pioneer Fields Committee of the Association, presided over a meeting, at which Dr. Mann discussed Indian "Y" activities.

The annual New York State pic-

nic will be held April 16th, at Sycamore grove.

Reorganization of junior and senior councils of the P. T. A. in Los Angeles Tenth District is being effected rapidly. Divided into 4 districts the combined councils will be known as Olympic, Griffith, Mission and Gateway.

The Girl Scouts will have their cookie sale this month. It is to raise money for their new camp. The cookies are not sold from door to door, but each girl has an order book and takes orders from her friends. This sale teaches the girl thrift. Girl Scouts have adopted the slogan "Preservation of Human Life." Each Girl Scout is given a card with 10 traffic laws, which teaches the young people to take care of themselves in traffic.

Estimating that approximately 25,000 boys and girls in Southern California will attend summer camps this season, Wes. H. Klusmann, assistant executive of the Los Angeles Metropolitan Council, Boy Scouts of America, and president of the Pacific Camp Directors' Association, predicts that camps will be safer and more sanitary than ever before. Regulations, requiring medical inspections and many other safe-guards, were adopted by members of the camp directors' association at their thirteenth annual conference at Asilomar.

Sixty Los Angeles policemen were graduated as Scoutmasters on

March 28 at a ceremonial held in Elysian Park.

The ceremony marked the police department's entry into Scouting on a bigger plane than ever before. The new police-Scoutmasters will lead local Scout troops, when 25,000 Boy Scouts participate in the World Jubilee at Washington, D. C., June 30-July 9.

Sponsored by the International Y.M.C.A., a party of Los Angeles college and high school boys and girls will leave Los Angeles June 26 for a European tour, which will include in its itinerary France, Italy, Germany, Austria and England. J. Delmar Branch, executive secretary of the Wilshire branch of the Los Angeles Y.M.C.A., and his wife will have charge of the local party.

Well known speakers appearing before The Friday Morning Club during April include Edward J. O'Brien, internationally known editor; Col. W. Stewart-Roddie lecturer; Belle Kennedy, dramatic editor; Dr. Earl Cranston, of Redlands University; Karena Shields, explorer; Dr. Von Koerber, authority on Thibet; and Hilda Van Zandt, traveler.

## No Vacancies

By Mildred Seymour Graham  
The little room within my heart  
Was cold and clean and bare.  
For many weeks, for many months,  
No man had entered there.  
A dozen guests had stayed a while,  
And some had stayed for years;  
To some I bade farewell with smiles,  
To some with bitter tears.  
I hardly went within that room  
Except sometimes at night,  
And then the ghosts made shadow-play  
Against the yellow light.  
Small ghosts and tall, some grave,  
Some gay,  
With pallid hands outspread;  
One whom I could not call by name,  
And one a long time dead.  
Pride goes before a fall, they say,  
And so it was with me.  
I boasted of my empty room,  
Rejoiced that I was free.  
And then YOU came—the sun  
Came too,  
Through that wide open door.  
My room is filled, the shadows gone,  
And I am free no more.  
How long, my dear, my very dear,  
Shall we be guest and host?  
How long before you too become  
Another pleading ghost?

## JACK BENNY-MARY LIVINGSTONE VOTE

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# IFIT FOR KING

● So many people are wondering how they are going to fit their budgets to the rising price of food. Here is a dish that is not expensive and is really a whole meal in itself. The recipe is a favorite from Chile, South America, and is called "Pastel de Choclo".

2 large cans of whole kernel corn or 12 ears of fresh corn  
 1/2 cup of milk  
 1 tablespoon sugar  
 1/2 teaspoon salt  
 1/8 teaspoon pepper  
 1 pound of ground round steak  
 1 large onion  
 1/2 cup seeded raisins  
 2 hard boiled eggs  
 1 egg for corn and milk mixture.

## Method

Put corn through the meat grinder, add milk salt pepper. Bring to a boil. When cool add well beaten egg.

Fry thinly sliced onion and ground meat together until lightly browned. Put this in the bottom of a well-buttered baking dish, add layer of raisins and layer of hard boiled eggs (sliced); top with corn and bake in moderate oven until golden brown.

Served with a green salad and a simple desert. This makes a grand company dinner.

## Date and Bread Pudding

2 eggs  
 1 cup sugar  
 1 1/2 cups soft bread, broken in tiny pieces  
 1 teaspoon baking powder  
 1/2 teaspoon salt  
 1 cup dates, cut

Beat eggs until light, add sugar and beat. Add bread, nuts, baking powder, salt and dates. Put in a shallow buttered pan and bake in a moderate oven for 20 minutes.

## Apple Sauce Cake

Deserts that will serve for two meals are welcome news to most housekeepers. This cake is simple to make; keeps beautifully and serves twelve.

2 1/2 cups sifted all purpose flour.  
 1/2 cup butter  
 1 cup sugar  
 1 1/2 cups applesauce, cold and unsweetened  
 2 level teaspoons soda  
 1/2 teaspoon each cinnamon, cloves, nutmeg, salt.  
 1 cup chopped walnuts  
 1 cup chopped raisins

## Method

Sift flour three times with spices and salt. Cream butter add sugar

gradually until very creamy, add small amount of applesauce, in which the soda has been dissolved. Add flour and applesauce until all used, beating after each addition. Add nuts and raisins. As this cake contains no milk or eggs the applesauce must not be dry. Bake in well buttered pan with a chimney, in a slow oven for about fifty minutes. Ice with plain white icing.

## Shrimp Creole Serves 6

2 onions  
 1/2 cup chopped celery  
 1/2 cup bell pepper  
 1 lb. or 2 cans shrimps  
 1 large can tomatoes  
 Salt and pepper to taste  
 Fry the onions in butter, add celery and peppers. Let fry until golden brown. Add tomatoes, let cook until rather thick. Add shrimp and simmer for a few minutes. Season. Cook rice (about 1 cup) and shake dry, making a nest and put shrimps and sauce over same and serve.

The fine atmosphere of freedom that prevails at the Virginia Fior D'Italia Cafe in north Spring Street makes this popular eating place become a habit with many people.

The Paris Inn still gets its share of the populace offering good food tastily prepared and lilting dance music by Pete Pontrelli and his boys.

The Beverly Wilshire with Larry Lee and his orchestra is still the favorite spot for many movie people. Harry Owens opens in the near future.

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## THE LOCAL CINEMA

Bill Brown, that genial assistant manager of Warner's Hollywood, has taken to flying. Bill has chosen a very capable instructor in Al K. Hall, Jr., who though young in years himself, claims 1500 hours in the air to his credit as an airmail pilot. The two can be seen most any morning going through their paces at March Field. Lots of luck, Bill, and hurry along with that pilot's license.

Congratulations to El Rey Theatre on Wilshire Blvd., and to Charles Gore, manager, on their lovely new theatre just opened.

The new Esquire Theatre opening on North Fairfax Ave., promises to be a welcome addition to this fast growing section.

What a far cry it is back to the days when Sunset Boulevard near Gower was known as "Poverty Row." Many can recall "Mourner's Bench," in front of "Mayor" Raphael's Drug Store where the "old timer's" gathered to talk shop and were unaware of the coming of sound pictures.

There were the Christy Studios and Century Studios long gone from this locale. Many an independent has erased itself or grown to prominence from this old "Poverty Row."

The new deal has ushered in a new deal for Sunset and Gower. Columbia is now one of our Major Lots, KNX has moved in and now CBS is building a new structure on the site of the old Christy lot. Old "Poverty Row" is no more—in its place is Prosperity Row.

At Lowe's and Grauman's Chinese, Freddie Bartholomew's latest starring vehicle, "Lloyds of London," another Twentieth Century Fox success, is currently featured. In the cast are Madeline Carroll, Sir Guy Standing and the new sensation, Tyrone Power. After that the Charles Boyer — Jean Arthur team will be presented in "History is Made at Night," to be followed by "Personal Property" with Jean Harlow and Robert Taylor. Then come those friendly enemies, Ben Bernie and Walter Winchell co-starred in "Wake Up And Live."

At United Artists, Simone Simon, Darryl Zanuck's French discovery, together with James Stewart are screening in "Seventh Heaven," to be followed by "Lloyd's of London."

Warner's Downtown and Hollywood Theatres offer "The King and the Chorus Girl," featuring Fernand Gravet, who makes his American debut to movie-goers, and promises to make a place for

himself in the ranks of Hollywood leading men. Joan Blondell plays opposite the new menace and Edward Everett Horton supplies the laughs. The musical will be held over for a two-week run to be followed by "Marked Woman" featuring Bette Davis.

At R. K. O. Hillstreet and Pantages Hollywood, "Top of The Town," is screening currently with Doris Nolan, George Murphy, Gertrude Neisen and Hugh Herbert, to be followed by Paul Muni's latest starring vehicle, "The Woman I Love." Miriam Hopkins shares honors. Fred Astaire and Ginger Rogers follow with "Shall We Dance?" and proceed to act in the affirmative.

Paramount Theatre offers "Waikiki Wedding" with the tuner Bing Crosby, Bob Burns, Martha Raye and Shirley Ross. A Fanchon and Marco stage show rounds out the program.

Republic offers a musical entitled "Hit Parade" which will fea-

ture the bands of Duke Ellington, Eddie Duchin and Carl Hoff. Ellington has done his part already on the Coast, during his recent visit here; the others were shot and recorded in the East. The leading roles are taken by singers Frances Langford and Phil Regan.

Caspar Reardon, harp soloist with Paul Whiteman the past year, is one of the few musicians in the world who can play a "hot style" on such an instrument. He has been added to the cast of the forthcoming musical "Broadway Jamboree" (Universal) and will arrive in Hollywood in time for the start of the picture, May 17.

Rudolph Friml will personally supervise his "Firefly" at M.G.M.

Universal signed Frank Skinner, arranger, on a long term contract following completion of a good job done on "Top of the Town." This picture has the longest footage of sound track of any picture to date.

Paul Whiteman's former chief arranger, Adolph Deutsch's first Hollywood assignment for Warner's, was on "King and the Chorus Girl."

Fred MacMurray, who used to sing when he was a saxophone player in the California Collegians,

sings a chorus of "When Is a Kiss Not a Kiss" in Paramount's "Champagne Waltz." Several members of the band, headed by MacMurray in the picture, are members of his old band, now in California, whom Fred saw to it were engaged as the band he heads in the picture.

Universal Studios have engaged Leopold Stokowski as general musical director for the next Deanna Durbin picture tentatively titled, "One Girl and 100 Men."

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LENORE ULRIC  
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Directed by GEORGE CUKOR

SHORTS



# MOSTLY *about* MUSIC

● RUDY VALLEE will do two broadcasts from London, the first on May 6, the second a week following. Rudy is going to England for the coronation ceremonies and will use English talent exclusively while there.

At the close of his engagement at the Ambassador Hotel, Ben Bernie's Band was disbanded, due to the 'Old Maestro's' withdrawal from the dance business. He goes to Florida for a vacation. His band cannot afford to stay with him for the one commercial broadcast each week. It is said Bernie did everything he could to place his men with other bands.

The new Burns and Allen air show originating from Los Angeles via NBC starts April 1st with Ray Noble and his orchestra handling the musical end.

It is rumored that the near future will see Casa Loma and Bob Crosby bands invading the Los Angeles field.

Jimmy Dorsey and members of his band were used to handle "swing" portions of the musical score for the Fred Astaire-Ginger Rogers RKO picture, "Stepping Toes."

Phil Harris and band were signed by Paramount for bits in "Turn on the Moon."

Universal signed song writers Arthur Johnson and John Burke, ("Pennies from Heaven") for another Crosby film. Rumors are that Bing demands two songs by this team for his next, regardless of who makes it.

## SYMPHONY

With Los Angeles Philharmonic orchestra season crowding toward its close Dr. Otto Klemperer and the offices of Southern California Symphony Association are deluged with requests for certain numbers.

In an effort to please as many patrons as possible Dr. Klemperer has made an eleventh-hour change in the programs to be given Thursday night and Friday afternoon, April 1-2 in Philharmonic Auditorium.

While the great Symphony No. 1 of Brahms still holds the spotlight on these programs for the eleventh pair, being scheduled for after intermission and while the conductor has retained the Richard Strauss "Death and Transfiguration," the three opening opuses will now include Berlioz' Benvenuto Cellini overture, a Bach Chorale for which Dr. Klemperer has made the arrangement himself, and Mozart's lovely Kleine Nacht.

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# SCREEN Families

## FARRELL

● MORE than likely the style in which your hair is now dressed is copied from a Hollywood mode. Of course, we are talking to the ladies, but even they do not often know the source of the smart coiffures they chose.

Hollywood, however, will frankly admit that the world is searched for inspirations in any trend of fashion. When given the Hollywood touch, a new vogue is created and offered back to the world to copy at will.

Currently the trends of coiffures are open adaptations of historic hairdresses.

When Glenda Farrell, for example, desires to change the style of dressing her hair, she has a wide choice directly attributable to the influence of history.

She may choose a "reverse roll," and this popular vanity is traceable to Francis, the First. When Francis I was King of France, he ordered his royal hairdressers to turn the ends of his hair inward.

The modern counterpart of the "reverse roll" may be softened by puffs and ringlets over the brow. The original line, nevertheless, is smooth and polished as glass.

To dress the "reverse roll," the hair is combed straight up, except for two front strands. A gauze filler is secured with ribbon

Take down your hair as does Glenda Farrell, and prepare for a novel screen coiffure--inspired by the historic past

tied across the forehead, and the hair is combed very smoothly downward over the filler. A narrow ribbon band encircles the roll and holds it in position. By using a steel pin, the hair is rolled beneath the filler, and the front strands are pinned into small ringlets above the temples.

Because of its simplicity, the "reverse roll" is suitable for formal wear, too, as it may be smartly ornamented with jewels and flowers.

Flowers and various hair ornaments are definitely in. Hollywood believes the influence due to *Camille*, and its period that wore flowers in the hair. The buds in hats now in vogue are likewise attributable to this inspiration, but plain hats can be made more charming by hair decorations. For those who prefer not to wear hats, some stunning effects may be created by colored

flowers in harmony with the new shades in gowns. For evening wear, however, colored flowers should be limited to red or white for the smartest effects.

Historic influence is not necessarily confined to the past. An important event of the present year is the coronation of King George VI, and the attendant ceremonies. Without doubt, the ascension of a new King to the British throne will give zest to the creation of new fashions—especially styles of coiffures. Already Hollywood is engaged in predicting the trends.

Thus Glenda Farrell may be offered the choice of a late adaptation of the "topknot" by the hair stylist. Here are the newest ways to dress topknots.

From a crown part, the hair is brushed forward in soft curls to form the knot. This is contrasted by a smooth back and border of ringlets at the sides and neckline.

Or the topknot can be effected with the aid of an extra piece of clustered curls. The cluster may be doubled over the crown or pinned toward one side of the back.

These are some of the new coiffure styles. Hollywood hairdressers introduce them. Stars wear them. The world copies them.





The airplane, bearing its ill-assorted group of moderns, lands in the wilds of Tibet. In the party are a diplomat, his younger brother, a thief, a prostitute and a scientist.



# THE Man WHO Found

# ★ LOST HORIZON ★

● MORE than a year in the making! Cost nearly two million dollars! Months of painstaking research! Some of the most massive sets ever built in Hollywood! A beautiful, imposing spectacle!

You have heard these things of *Lost Horizon* and all are perfectly true. Yet they do not begin to tell the most interesting story in the making of a great drama. The real hero of the affair is not the one you will see on the screen, but a quiet, unobtrusive little chap answering to the name—Frank Capra.

Capra, still in his thirties, has lived a life that might have been torn from a *Rags to Riches* novel by Horatio Alger. He came to Hollywood a Sicilian-immigrant lad. He entered pictures to learn the business. And remained to teach the business to pictures.

In association with Robert Riskin, the scenarist, Capra has given the movies such hits as *It Happened One Night*, *Lady for a*

*Day*, *Broadway Bill*, and the more recent *Mr. Deeds Goes to Town*. Last year in issuing its financial statement, his studio qualified comparatively low earnings by saying frankly, "It is because we had no Capra picture for the year." This marks the first time any studio ever publicly gave a director such just due.

The reason that there was no Capra picture last year is that he has been engaged for more than twelve months, again with Riskin as writer, in the production of *Lost Horizon*.

From the moment he read the novel, Capra determined to make a picture of it. In his own right, he obtained an option for the screen from James Hilton, the author. Then he sold his enthusiasm to Harry Cohn of Columbia Pictures.

There were those who doubted that *Lost Horizon* was of the stuff of which pictures are made. They held that it was too fantastic, too

They said it was much too fantastic, too intangible, yet a former immigrant boy, schooled in Movie Magic, dared to defy all precedent



intangible for the screen. Capra's determination did not waver. "Any story that reaches into the hearts and minds of all humanity, holds a mirror up to the thoughts of every human being on earth," he said, "is a story that can be put on the screen successfully."

And this from a boy who had come to America in the steerage with his parents, a brother and four sisters—whose sixth birthday was celebrated on Ellis Island—who with his immigrant family, none of whom spoke a word of English, embarked upon the long journey to Los Angeles.

The showmanship inherent in young Frank was first exhibited as a schoolboy when he sold newspapers after school. He badly needed the profit from his entire stack of papers, but nightfall would frequently find alarming numbers unsold. It was then that Frank and brother Tony, six years his elder, would stage their carefully rehearsed show. The

larger boy would pretend to beat up the smaller lad. Passers-by would stop to take his side against the "big bully." Frank would weep and wail, then explain that he was crying not because he was hurt, but because he hadn't sold his papers. The act always worked.

● It is indicative of the lack of assumptions characterizing the man Capra that he would tell such a story upon himself. Probably it is because *Lost Horizon* is also basically unassuming that it appealed strongly to Capra. It has great simplicity despite its impressive setting.

As you doubtless remember, it is a tale of a land of perfect contentment, ruled by a high lama more than two hundred years old. The lamasery of Shangri La, somewhere in Tibet, knows no time, no struggle for existence, no greed, no hate,—only peace of mind and simple happiness. A strange company from our modern world, comprising an English diplomat and his young brother, a fugitive from justice, a scientist and a prostitute, find this land by accident.

Capra held up production for several months until Ronald Colman, the star he wanted, was available. Jane Wyatt was assigned the romantic lead and

Margo a tragic role. Edward Everett Horton became the scientist, John Howard the younger brother, Isabel Jewell the lady of easy virtue, and Thomas Mitchell the swindler. Only the high lama remained uncast.

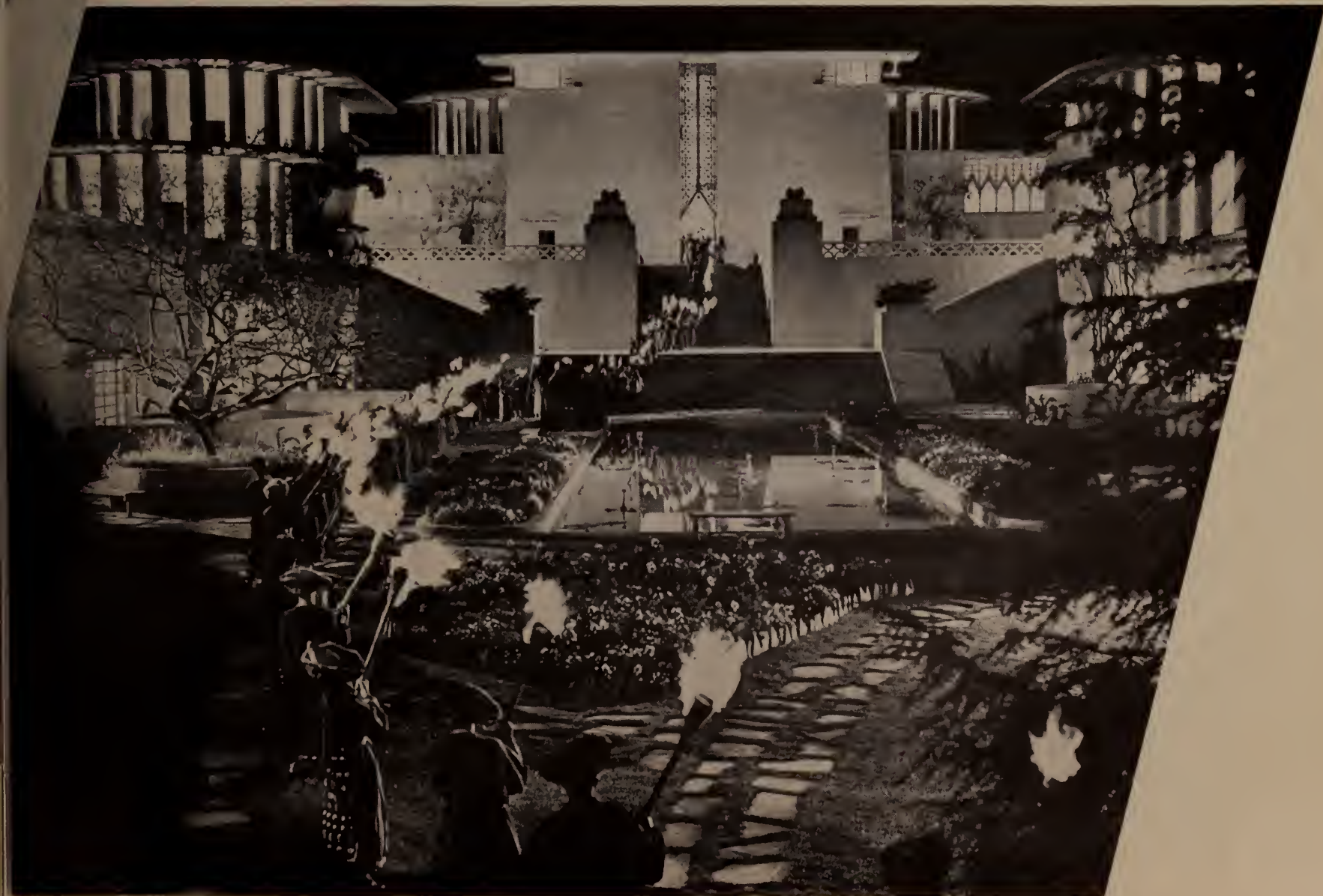
Charles Laughton was so fascinated by this role that he begged to portray it without salary. He was unable to arrange contracts and the plum fell to Sam Jaffe.

No small compliment to the former immigrant newsboy was this contest by such actors for the privilege of being directed by him. He had fought his way up from nowhere, working at all manner of menial jobs to send himself through college to graduate as an engineer.

● Then he boldly sacrificed everything he had gained so far to start all over again from the bottom in a new business, a creative business that had caught his fancy. He worked in film laboratories, in various phases of production—and when he could not find studio work, he pruned trees at twenty cents a tree, or sang in cheap cafes for his supper rather than give up his ambitions.

No wonder all of Hollywood cheers for Frank Capra—is delighted that Capra has gained his goal, made his *Lost Horizon*.

*In a land of perfect contentment, there is the lamasery of Shangri La, where time stands still. Its people know no greed, no hate, no struggle for existence—only peace of mind and simple happiness. The garden of Shangri La, as created by Hollywood (below), is literally a monument to the spunk of Frank Capra (above).*





# HERE'S How *A Star* is Born

Playing in a picture which, for the first time, portrays the truth about Hollywood, the actors discover they are actually living a similar, but more amazing drama

● AT last Hollywood dares to tell upon itself! There have been many plays and films that dealt with the motion picture colony and its people. Some have been highly successful. But all have depicted Hollywood as a place fantastically comic. All have grotesquely satirized the town instead of honestly reporting it.

Since the days of *Merton of the Movies*, *Hollywood* and *Souls for Sale*, down through the more recent pictures, *Once in a Lifetime*, *Blonde Bombshell* and *Go West, Young Man*, movie folk have been burlesqued and ridiculed. Occasionally the satire has defeated itself by spreading on the fun with strokes too broad. All sense of reality has been destroyed.

But now, as once "came the dawn," comes Selznick-International to give the film public the real low-down on Hollywood. The story that is told in *A Star Is Born* never actually happened to any one star. Rather is it compounded of incidents from the lives of many stars.

Just as you begin to believe you have discovered the true identity of the character of the young country girl Janet Gaynor plays, or the fading matinee idol portrayed by Fredric March, identification eludes you. And this is quite what the authors intended.

William A. Wellman and Robert Carson wrote the original. The humorist Dorothy Parker, Alan Campbell and Carson authored the screen play. Wellman directed it. The whole theme can

be told in one line — when a new star is born, an older one dies.

You could find no quicker confirmation of this fact than a visit to the set where *A Star Is Born* is being filmed. Sitting on the sidelines is Vera Stedman, a few years ago a reigning star. She retired only to find the urge of the camera too strong. Now she is fighting her way cheerfully along the comeback trail.

"My big mistake," she will tell you, "was in allowing myself to feel so secure that I retired. Starting over again is hard, but it is thrilling. Again I find myself waiting for that first break."

That break, according to conservative estimates, is a one hundred thousand to one chance. Vera Stedman is fully aware of the percentages against her.

Seated nearby is Owen Moore who dates back to the old Biograph days before there were such things as movie stars and all actors were paid five dollars a day. Moore was one of the first to receive the unprecedented sum of one hundred dollars per week.

Then there is Helene Chadwick, once one of the brightest of screen luminaries. She has a line in *A Star Is Born* that is especially ironic. She says of the newly-risen star played by Janet Gaynor, "I think I'm just her type, don't you?"

When Janet was an extra girl in real life, Helene Chadwick was one of her idols.

Talking to Adolphe Menjou is a chap who looks familiar. It is a

moment before you place him as Charles King, singing star of the first *Broadway Melody*.

"I stayed away too long," you hear him say. "Stars can be born overnight, and they can be forgotten just as quickly."

Menjou replies with an equivalent of "you're telling me." He launches into the tale of how he has hit bottom three times in his film career before attaining his present standing. He enacts a producer, the third most important role in *A Star Is Born*. Yet he hasn't forgotten his days as a struggling extra.

● In Hollywood history, only thirteen actors have risen from the extra ranks to stardom. Of these, two are Janet Gaynor and Menjou. Among the others are Clark Gable, Gary Cooper, Jean Harlow, Carole Lombard, and Randolph Scott.

Talking as they smoke together by the big door of the sound stage you see Andy Devine and Lionel

Stander. Andy came to the movies via the football gridiron route, Stander by the more difficult way of the legitimate stage.

Then there is May Robson, grand old lady of the theatre and screen, who in her fifty-odd years of acting has seen many of them come and go. But who is that with May? Janet Gaynor's stand-in, Mary Jane Irving, who twelve years ago was the Shirley Temple of her day, a very popular child star. She is now twenty-two.

Among the extras is another former child star, Gertrude Messenger. And Lenore Bushman, daughter of the silent-day king of matinee idols, Francis X. Bushman, now proprietor of a Hollywood drive-in cafe.

There are others, but let's pass on to the other side of this actual





panorama of Hollywood life. Two fresh faces meet your gaze. Elizabeth Jenks, a British actress under contract to David O. Selznick, is making her American debut. Margaret Tallichet, a few weeks ago a stenographer, is playing her first contract part. Hers is a real Cinderella story, even more amazing than the one that forms the plot of the picture.

Margaret Tallichet was on the staff of a Dallas, Texas, newspaper when a traveling film scout came to town. It fell her duty to interview him.

But talent scouts are as transitory as any Hollywood folk. He was no longer connected with his studio, not even in town when Margaret got here. She located his secretary, and after the usual rebuffs of hunting for film work, this girl was instrumental in helping Margaret find a job as a

studio stenographer. In that capacity, she met Carole Lombard. They became friends. Carole was interested in helping along a possible career and when she heard of a small part being open in *A Star Is Born*, she told Margaret.

Margaret was wise enough to obtain a leave of absence from the job she had before trying out for another. But that leave has become permanent, for Selznick liked her tests and immediately put her under contract. And so may a star really be born!

● It happens in much the same way in the picture, you know. Janet Gaynor, fresh from Fillmore, North Dakota, meets nothing but disappointments in her attempts to crash the studio gates until she is befriended by a star. In the fiction story, it is a man, Fredric March. He helps her to get a test, and her star ascends.

Adding considerably to the realism of the picture, *A Star Is Born* is in Technicolor. Thus you will view in natural colors all places famous in Hollywood lore—the race track at Santa Anita, the Central Casting Agency, the Hollywood Bowl, the Brown Derby restaurant, Grauman's Chinese Theatre, the Trocadero cafe.

It is noteworthy that this is the first use of the new Technicolor in a modern story. All of its predecessors have been costume pieces.

After all is said and done, this is a production that will give you a more authentic insight into Hollywood, then you have ever had before. It should not destroy glamour for you to know that the town has its tragedies, too. No axiom can be written of Hollywood that is truer than the premise of this picture—"When a new star is born, an older one must fade and die."

Fredric March helps Janet Gaynor to fame, in this drama of Hollywood's unwritten law.



There is no satire in this story of the movie capital. Just a glimpse of it as it really is... Adolphe Menjou (right) plays the studio producer.





A garret room overlooking the roof tops of Paris is Paradise enough for Chico (James Stewart) and Diane (Simone Simon). Inspired by the twinkling stars, they plight their troth and swear their undying love. Theirs is a romance based upon faith, hope, and courage—which has stood for years as one of the really inspirational classics of the screen.



Chico works during the day as a sewer cleaner in Paris. He himself says that he is "a very remarkable fellow," and the Sewer Rat (John Qualen) agrees. Chico's ambition is to become a street washer. To a higher estate his dreams do not carry him. When he prays for his promotion, and his prayers are not granted, his belief in Heaven is shaken. Such is the great simplicity of "Seventh Heaven."



# ★ (CLIMBING TO A NEW) Seventh Heaven ★

Truly a magnificent gamble, this faith of a producer in recreating such a classic of the screen with new stars portraying the girl of the streets and man of the sewers

● THE gaming rooms at Monte Carlo where tremendous fortunes are won and lost at a turn of the wheel know no greater gambles than those taking place every day in Hollywood. The production of each motion picture is a costly venture with even more at stake than the expenditure of hundreds of thousands of dollars—for a movie also risks the fates and futures of all concerned.

Occasionally comes an especially daring film. Such is the new *Seventh Heaven*.

When Darryl Zanuck announced that 20th Century-Fox would star his French discovery, Simone Simon, as *Diane* in *Seventh Heaven*, a large number of self-appointed critics predicted failure for the picture even before a single scene had been shot. It was their contention that the first *Seventh Heaven* had succeeded mainly because it captured a mood, a splendid spirit of youth.

It was pointed out that the silent version had made stars of the previously unknown Janet Gaynor and Charles Farrell, and had done much to advance the fortunes of Frank Borzage, the director. The conclusions of the gratuitous advisors were, therefore, that the chance of finding again such a perfect combination of talents was decidedly remote.

There was so much talk that an executive without the courage of his convictions might have wavered in his decision. Not so Zanuck. He had full confidence in Simone Simon, in his choice of James Stewart as *Chico*, and in the directorial ability of Henry King. Undisturbed, he proceeded with his plans and further backed his judgment with a million dollar investment in production.

Investigation of the history of *Seventh Heaven* reveals that it was born of the travail which characterizes all worthwhile works. It was originally conceived by the playwright, Austin Strong, as a one-act comedy. He based it upon his memory of an amusing taxicab driver he met in Paris.

The skit came to the attention of John Golden, the Broadway theatrical producer, and upon his suggestion, Strong revised the manuscript into a full-length play.

He worked steadily at his task for more than three years, which approximates the speed with which Theodore Dreiser writes. Dreiser once remarked that he dashed off his books at the rapid pace of a word a day. It was 1920 before Strong had a try-out.

Still unsatisfied, the author retired the play for further extensive revision. It was

during this rewriting that the comedy of the taxicab driver was subordinated in favor of more emphasis upon the theme of courageous love. The old taxi man became incidental to the characters of the girl and boy.

It was the Spring of 1922 when a second try-out was held. Audiences were enthusiastic, but the author decided to polish his work again. Another trial brought changes in the final three scenes. And *Seventh Heaven* was ready at last to open in New York. Produced by John Golden, its premiere was held at the Booth Theatre, October 30, 1922. It began a run of seven hundred and sixty performances, a record exceeded on Broadway by only five plays.

Not at all surprising was the purchase of this proven hit for the screen, yet several more years elapsed before its production. It was 1927 before an inspired bit of casting gave the role of *Diane* to Janet Gaynor and *Chico* to Charles Farrell. One of the last of the silent pictures, *Seventh Heaven* rolled up an enormous profit of one million, seven hundred and fifty thousand dollars, to place it as number thirty on the list of the greatest money makers of all times.

● These figures are not publicity propaganda, but are taken from the confidential records of studios, infrequently released for publication. They appear in this account merely to point the magnitude of the daring in a production of a beloved picture, fondly regarded by many as a classic of the screen. It is inevitable that comparisons will be made, comparisons somewhat sentimentalized in memories dimmed by the years.

How many of you really remember the story of *Seventh Heaven*? You probably recall that *Chico* continually referred to himself as "a very remarkable fellow"—that *Diane* tugged at your heart when she paraded in her pitiful finery that was to serve her as a wedding gown. You may even have in mind such scenes as the brutal beatings of *Diane* by her sister, *Nana*, and the climb up the garret stairs to *Chico's* quarters where he sees the stars in the heavens at night after spending his days in the sewers. These and other moments pass in memory. But the greater underlying premise touches upon a deeply religious theme.

*Chico* loses his faith in *le bon Dieu* when his fervent prayers to rise from the sewers to the high estate of a street-washer like his

friend, *Gobin*, remain unanswered. He likes to call himself an atheist. But through the Paris waif he befriends, then hesitantly learns to love, he finds a stronger belief.

With a story of such delicacy, it was imperative to bring together the best players possible for the supporting roles. For once, Hollywood was compelled to fit actors into their parts instead of making the parts conform to the actors.

For the absinthe-drinking sister, *Nana*, so superbly played by the late Gladys Brockwell in the former screen version, Gale Sondergaard was chosen. Gregory Ratoff appears as *Papa Boul*, the taxi driver.

A new part added to the new treatment by Melville Baker is that of a bookseller and philosopher, played by J. Edward Bromberg. Jean Hersholt is the wise and kindly priest; Thomas Beck, *Brissac*; John Qualen, *Sewer Rat*; Victor Kilian, *Gobin*, the street-washer.

It is a cast of thoroughly dependable troupers who support Simone Simon and James Stewart in the new *Seventh Heaven*.

● Hollywood was more than passingly interested in Simone as she prepared for her role of *Diane*. Many choice gossip items had been heard by the film fraternity regarding the temperament of this French girl. According to rumor, she had twice before walked out of pictures she did not want to make.

As a matter of fact, both of Simone's so-called walk-outs were really caused by illness. Hospital records would prove how sick she was each time. But Hollywood gossips prefer not to be bothered by existing records. Their tales might be spoiled by facts.

Simone's conduct during the production of *Seventh Heaven* won praise, however grudging, from even her most severe critics. She worked despite a case of flu and her physician's orders to remain in bed. But when a script girl fell sick of flu, Simone went to Zanuck to have the girl sent to the desert on full pay.

As the result of these and numerous other small, yet important and gracious acts, Hollywood's adverse opinions of Simone Simon underwent one of those phenomenal changes possible only in filmland. Hollywood now admits that Simone belongs—is a regular.





# FOR SCREEN SOPHISTICATES

## *History* IS MADE AT *Night*

A sock on the jaw may seem a simple piece of "business" in picture making, but here you learn of the difficulties in actually shooting it



The embrace of her husband, Colin Clive, is a menace to Jean Arthur (in story scene, top). She found tenderness only in the arms of Charles Boyer.

● THE title *History Is Made at Night* might have to do with the picturization of the midnight ride of Paul Revere. It might deal with one of those social calls Mark Anthony made upon Cleopatra. Or it might even concern the time Mrs. O'Leary's cow set Chicago on fire.

It happens to have nothing to do with any of these things. Rather is it a modern story now being produced by Walter Wanger. He specializes in pictures that are thought-provoking.

Let's drop in on the set of *History Is Made at Night*. We can look over the shoulder of Frank Borzage as he directs a scene. Borzage may not conform with your preconceived ideas of a director. He doesn't wear puttees nor carry a megaphone. You would more likely take him to be a banker. Yet he is the same Frank Borzage who directed *Seventh Heaven* with Janet Gaynor and Charles Farrell.

His stars now are Charles Boyer and Jean Arthur. Also on

the set are Colin Clive and Ivan Lebedeff. "Places" is called.

There are many last-minute preparations. A cameraman's assistant unreels a tape measure so that the camera focus may be adjusted to a fractional inch. Electricians move arc lights, although only trained eyes can see the difference. The make-up man applies a final dab of powder.

● These workmen, each a specialist with a special task to perform, dash about the set while Borzage waits patiently. When all are through, he quietly nods to his assistant director and the latter calls, "Camera." A man holds a slate in front of the lens to mark the number of the sequence. The camera begins to turn. Speed is reached. Borzage says, "Action."

Upon this word, Jean Arthur and Lebedeff go into their roles. He enters her suite, locks the door behind him.

Angrily she orders him to leave. He smiles and says, "Don't give me orders, Madame. Tonight

I'm not your chauffeur. I'm here to make love to you." Jean warns, "My husband will kill you." Slightly amused, Lebedeff replies, "Any moment now your husband will arrive with a witness and find you in my arms."

Lebedeff continues by admitting her husband employed him to compromise her. He tries to take her in his arms. She struggles with him. The door from the balcony opens and Boyer bursts in. He pulls Lebedeff away from the girl and knocks him down.

"Cut," cries Borzage.

The actors all look toward their director for his criticism. He warns Lebedeff that he is playing a chauffeur, not a gentleman. "And Charles, hit Ivan harder. We'll take it again."

● There are five more takes before Borzage is completely satisfied. Even we outsiders must admit that the last is the best of all. But Lebedeff is rubbing a sore jaw before Borzage says, "We'll have a new deal. Set up

for close-ups. Start with Jean's."

We know that the balance of the day will be devoted to close-ups of the same scene, although the day's work will run only a few minutes on the screen.

Yet before we go, we seek an answer to a question that is puzzling us. We want to know why Charles Boyer relents and saves his wife from the chauffeur he has hired to compromise her. We ask Frank Borzage about it.

"Charles doesn't play Jean's husband," he explains. "He is just a man occupying the hotel room next door who overhears the row and, like any gentleman, rescues a lady in distress. Colin Clive is her husband. He comes in later and Charles pretends to be a thief. He takes Jean and her jewels with him and later it is discovered that the chauffeur has been accidentally killed."

"Another man is arrested and will die if Charles does not save him. By this time, everything is in a pretty mess. The final scenes that give the picture its punch are played aboard an ocean liner that is sinking. With lives in danger, the solutions to all the characters' problems are found."





T  
TAYLOR

*What could be more fitting than the fact that they name a Robert Taylor picture "The Man In Possession?" Taylor is certainly the man in possession of more feminine attention than any other man in the land. The simple appeal of "the boy next door" is his.*



# HOW HIGH IS UP?

## IT'S THE

# ★ Top of the Town! ★

● NINE persons out of ten, when asked to give an example of a question to which there is no answer, will say, "How high is up?" Such was the announcement of a national society of psychologists in conducting a recent nation-wide intelligence test. The society adjudged it to be the average normal reply. All of which may be true of nine persons out of ten—but not in Hollywood.

Were Hollywood asked to put a totally unanswerable question, it would more likely be, "What will chorus girls do next on the screen?" Chorus girls in pictures have done their dance routines on battleships and in the trenches, under water and in the rain, on fleecy clouds and on the wings of speeding airplanes. There are few places and few circumstances that have not known the rhythmic tread of the dancing feet of Hollywood's ladies of the chorus. It speaks highly of the ingenuity of movie dance directors, but it likewise makes unpredictable just what next may be done with choruses.

Comes now Universal to really glorify the girls by putting them on *Top of the Town*, a self-explanatory title for a million dollar production that may even answer as nearly as possible the question, "How high is up?"

Certainly there is no lack of imagination in the height of the building here envisioned for the future skyline of New York. It rises one hundred floors. On its roof is a swanky night club where chorus beauties dance.

The building is the property of an attractive heiress to some fifty million dollars. She evinces no interest in it until she learns of the night club. Concerning night clubs, she has ideas of her own. She is urged to be a Joan of Arc and lead them to higher artistic standards. Begins the revolution.

There is doubt that the heiress is in her right mind. Yet a girl with fifty millions

doesn't need a mind. A young band leader becomes involved, tries to teach her a lesson about show business, ends by falling in love. Matters are at a fantastic pass under her "arty" influence. How she is cured of meddling forms the basis of the plot.

Two hundred and ten chorus girls were recruited for *Top of the Town* from the ranks of eight thousand registered chorines. As ten times the required number applied for places in the line, dance director Gene Snyder obtained a pretty good idea of the types of girls who work in movie choruses.

His own requirements were rather stringent, but he had no difficulty in filling his lines.

He reports that the average Hollywood chorine is only eighteen years of age. She stands five feet, four inches tall and weighs one hundred and fifteen pounds. Her measurements are: bust, thirty-two and a half inches; hips, thirty-four; thigh, eighteen and a half; calf, twelve and a half; ankle, seven and a half.

For other averages, nearly all have had high school educations, there are more brunettes than there are blondes, more have

A town beneath their feet, and Peggy Ryan and George Murphy dance 'til dawn. Perhaps now you know, how high is up? The night club in this yarn is a mere hundred floors in the air.







aspirations for careers on the screen than ambitions for wealthy marriages, nearly all are seriously in earnest about their work. In proof of the latter fact, they are strict self-disciplinarians. They have established a code of conduct for themselves and enforce it by "kangaroo court" proceedings. Above all things, they will not stand for snobbishness from any of their number.

There was the case of a society debutante who managed to get a dancing job in *Top of the Town*. She treated the other girls with a superior attitude that was decidedly annoying. She was lax in her work, obviously treating the whole matter as a lark.

The girls stood it for several days of rehearsal before starting action against her. Then they called a meeting of their "kangaroo court" and decided her fate. The meeting, of course, was secret and kept from the knowledge of studio officials. Found guilty as charged, the debutante was sentenced to the silence test.

No girl ever spoke to the guilty one, even in answer to a question. She danced in silence. Her rest periods were spent alone. After one week of this treatment, the debutante decided to leave the screen.

There are other methods of punishment after sentence has been passed by the "kangaroo court," but none quite so effective as the silence test. Some survive it and by good sportsmanship reinstate themselves in the eyes of their companions. The majority, however, quit their jobs of their own accord.

● The original story of *Top of the Town* is the creation of Lou Brock, the producer, and Robert Benchley, with screen play by Browne Holmes and Charles Grayson. Ralph Murphy is the director. In casting, the studio, now called the New Universal, continues its policy of giving important assignments to comparative newcomers. It was under this policy that little Deanna Durbin became a star in *Three Smart Girls*.

In *Top of the Town*, we have Doris Nolan, formerly of the New York stage, as the slightly goofy heiress. From radio have come Gertrude Neisen, the torch singer, Ella Logan and Jack Smart, ace network comics. A trio known as The Three Sailors are entertainers from night clubs and vaudeville.

Experienced film players in the cast are headed by George Murphy, as the romantic band leader, Hugh Herbert, Gregory Ratoff, Henry Armetta and Mischa Auer, none of whom needs introduction to movie-goers.

There are seven musical numbers in the score by Jimmy McHugh and Harold Adamson. All are designed to be an integral part of the plot, rather than interruptions to the progression of the story. All deal imaginatively with the entertainment of the future.

How well *Top of the Town* succeeds in anticipating a half century into tomorrow will not be known until we see the picture.

Two hundred and ten chorus girls perform routines designed to be fifty years ahead of the time (lower left). These girls have their own code of disciplining themselves. The dancing boys have similar standards, but they are too busy now attending Gertrude Neisen in a torch song (center). At the very top of things are Gertrude Neisen, George Murphy and Doris Nolan, three sparkling stars.



## HE CALLED HER

★  
THE*Woman I love*★

A king, not yet a king, gives Hollywood its most captivating title of the year...for a story formerly known as "L'Equipage," a best seller in France

● IN every country of the civilized globe, hushed before radios, an audience numbering more listeners than had ever previously heard any single human voice awaited the words of a king not yet a king. It was a momentous occasion, bringing to a dramatic climax the greatest love story in the memory of man. Romanticist and materialist alike hung on every word.

"You must believe me when I tell you that I have found it impossible to carry the heavy burden of responsibility and to discharge my duties as king as I would wish to do without the help and support of—the woman I love."

Thus came to an end the last chapter of a true-life romance that had shaken an empire and captured the imaginative hearts of the world. Thus came into being a new and beautiful significance to a phrase age-old.

In Hollywood where alluring titles are always at a premium, motion picture producers tumbled over one another to register their claims to *The Woman I Love*. Prohibited from touching the subject matter of the royal romance by orders of the Producers Association in fear of offense to the British Empire, Hollywood sought to save what it could from the headlines. When the smoke of battle had cleared away, RKO-Radio emerged with the title.

RKO won the decision because it had a picture then in work which the title fitted perfectly. A novel of wartime friendship in the French aviation service, *L'Equipage* by Joseph Kessel, had been made into a French film under the direction of Anatole Litvak. It was being remade by the same director in Hollywood.

The plot of Kessel's novel, made into a screen play by Anthony Veiller and Ethel Borden, deals with the fast friendships that

always sprang up between a pilot and his observer-gunner in service during the war. Such a friendship was termed *L'Equipage*.

Against this background is played the story of the chief pilot of Escadrille 39. A more elderly man than his fellow officers, his reserve causes him to be generally disliked by the squadron. The only man who understands him is his young observer.

On leave in Paris, this younger man has met and fallen in love with a woman of his own age. Quite by accident he learns that his love is the wife of his friend.

Enacting the older chief pilot is Paul Muni, with Miriam Hopkins as his wife and Louis



Her husband, Paul Muni, lies in the hospital, grievously injured in the war. Yet the thoughts of Miriam Hopkins, the wife, are on a boy she loves.





The moment of their parting arrives. For Miriam Hopkins and Louis Hayward (left) the crisis will be intensified when each learns that the boy is her husband's closest friend. Meanwhile, at the front, Paul Muni and Colin Clive plan air attacks.

Hayward as the young lieutenant. Others prominent in the cast are Colin Clive, Mady Christians, Paul Guilfoyle, Elizabeth Risdon, Wally Albright.

Muni has long been regarded by Hollywood as a man of mystery. Perhaps this may be attributed to the fact Muni openly flaunts the formulas of his craft.

Foremost in the lexicon of advice to young actors, you know, is the admonition "be yourself." All aspiring youngsters in the profession are taught that the prime requisite of acting is complete naturalness — being one's self. Paul Muni, however, has won great success by never being himself.

Yesterday he was a Chinaman in *The Good Earth*—a magnificent Chinaman. The day before that, a valiant doctor in *The Story of Louis Pasteur*, a Mexican gambler in *Bordertown*, a Polack miner in *Black Fury*, a newspaperman in *Hi Nellie*, a gangster in *Scarface*—an impressive gallery of portraits to which today he adds a tragic French pilot.

Since the age of eleven when he made his stage debut, Muni has played hundreds of widely differentiated characterizations. But never once himself. A first role cast the die.

"Traveling with my mother and father in a road company doing one night stands, I was drafted for a part," Muni will tell you. "The troupe was undermanned and the play required one more character than the company provided. As no one else was available, they gave me a long white beard. At eleven I played an old man of sixty."

- It is reported the boy turned in a startling performance. He regarded his debut somewhat as a matter of course, for the young Muni, in his brief lifetime, had known nothing but the theatre. Born in Vienna, he had traveled with his parents as they toured Austria, Germany, Poland, and Holland.

At eighteen, we find Muni a stage veteran of seven years' experience. His father had died, and he and his mother were forced to separate when she went to New York to accept a role offered her there. Muni remained in Chicago where he played in cheap vaudeville and filled in his time between engagements by jobs in a gas works.

It has been said that Muni's success began when he went to Boston to do character

leads in a local stock company. He took with him a valuable stage background that equipped him to play the diverse characterizations of a weekly change of bill. Remember he had known little except the theatre. His playrooms in infancy were dressing rooms—his playthings, greasepaint and theatrical costumes. It takes little imagination to see him as a child making-up his face in imitation of his parents—even before he understood the use of the various grease sticks he applied.

"I have no secrets of make-up to reveal," Muni now says. "What I do with greasepaint is purely instinctive. I never pattern a photographic likeness of some individual I know or have seen in portraying a character. Unless I entirely efface myself in thinking a characterization, I could use a ton of paint and false beards without being that man."

"It may sound like a bromide, but you must understand the mentality of the person you attempt to portray. You must know what such a fellow would do under certain circumstances to make your interpretation of him sincere. The illusion you create by make-up is of secondary importance. What you must make up is your mind."

Whatever Muni's formula for success may be, it must be reported as highly efficacious. He graduated from stock companies to be identified with theatre guilds and art theatres throughout the country. Under his real name, Muni Weisenfreund, he won tremendous acclaim with the Yiddish Art Theatre.

It was while he was associated with this theatre group that Sam Harris discovered Muni and put him in *We Americans*, portraying a patriarch of seventy. After a run of a year in the play, he came to Hollywood for the first time. He made *The Valiant* which suffered the fate of all things in advance of their time. It was an artistic success and a popular failure.

So much for Muni's experience in the theatre. What of Paul Muni, the man? It is time that the mystery of his private life was disclosed.

To begin with, he is curiously humble about his own abilities. Gets flustered and nearly blushes when complimented.

Enjoys a quiet home life with his wife and is seldom seen in public places. Seeks small

restaurants in out-of-the-way localities in preference to the more popular and crowded places.

Yet his love of music and prizefighting—widely diversified tastes—is greater than his aversion to crowds. Seldom misses a good concert and never a good fight.

Cares little for money. Has no desire for great wealth. If he ever earns enough to retire, will live in Central Europe and, for the fun of it, become identified with some art theatre movement.

- Muni is completely devoid of actorish mannerisms. Nor does he even look like an actor off-stage.

In ordinary conversation, is slightly careless of speech. Says "sorta" and "kinda" and uses common idioms—perhaps a private self-indulgence to relieve himself of the strain of meticulous diction in character delineations.

Has long threatened to learn to cook. Got as far in mastering the culinary art as scrambled eggs and then gave it up.

Has a strong attachment for animals. Keeps as many dogs around his ranch house in the valley as Mrs. Muni will allow.

Doesn't care for tennis. Plays indifferent golf.

If he has a dread, it is the fear of being typed—as though he ever could be. Among the millions of words written in his praise, he was most pleased by the line someone wrote saying, "Muni is not a type—he is a prototype."

Likes to spend ten minutes alone before going on the stage or before a camera. He utilizes that period of time to get into a character mentally—or, as he puts it, "make-up his mind."

Possibly his most unique characteristic is a profound dislike of applause. Unlike the usual actor, he has always refused to take curtain calls.

And this is the man Muni whom Hollywood insists upon regarding as un-understandable. There is no mystery about him and we believe you will enjoy his work more—whether he is playing a Chinaman in *The Good Earth* or a French aviator in *The Woman I Love*—by knowing these things concerning him.

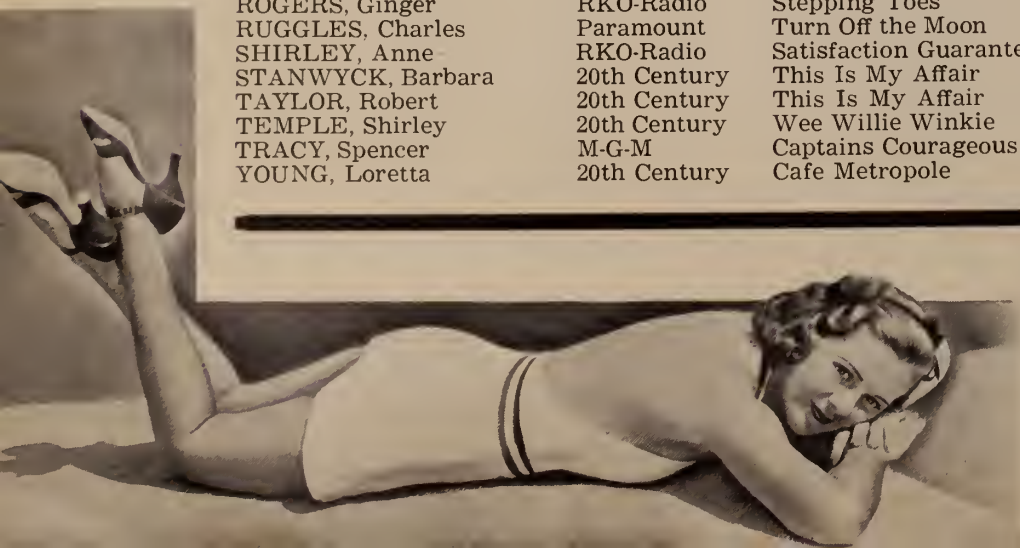




# Calling all Stars!

Where are they working? Who is directing?  
What are they making? Here are the answers  
to these questions about your favorite players

Stars	What Studio	What Picture	What Director	Others In Cast
ALLAN, Elizabeth	20th Century	Slave Ship	Tay Garnett	Baxter, Beery, Rooney
ARNOLD, Edward	RKO-Radio	The Toast of New York	Rowland V. Lee	Grant, Oakie, Farmer
ASTAIRE, Fred	RKO-Radio	Stepping Toes	Mark Sandrich	Rogers, Horton, Blore
BARRIE, Wendy	Universal	Wings Over Honolulu	H. C. Potter	Milland, Taylor, Gargan
BARRYMORE, Lionel	M-G-M	Skidding	George B. Seitz	Linden, Parker, Rooney
BARTHOLOMEW, Freddie	M-G-M	Captains Courageous	Victor Fleming	Spencer Tracy, Rooney
BAXTER, Warner	20th Century	Slave Ship	Tay Garnett	Beery, Allan, Rooney
BEERY, Wallace	20th Century	Slave Ship	Tay Garnett	Baxter, Allan, Rooney
BOLES, John	Universal	As Good as Married	Eddie Buzzell	Nolan, Pidgeon, Cossart
BROWN, Tom	Republic	Special Orders	Phil Rosen	Kibbee, Gateson
COLBERT, Claudette	Paramount	I Met Him in Paris	Wesley Ruggles	M. Douglas, R. Young
CORTEZ, Ricardo	Paramount	Her Husband Lies	Edward Ludwig	Gail Patrick, Tom Brown
CROSBY, Bing	Paramount	Waikiki Wedding	Frank Tuttle	Burns, Raye, Erikson
DAVIS, Bette	Warners	Kid Galahad	Michael Curtiz	Robinson, Bogart
De MILLE, Katharine	20th Century	Charlie Chan at Olympics	H. Bruce Humberstone	Oland, Luke, Carradine
DEVINE, Andy	Universal	The Road Back	James Whale	Cromwell, King, B. Read
DINEHART, Alan	20th Century	Midnight Taxi	Eugene Ford	Donlevy, Drake, Chaney
DIX, Richard	Columbia	The Devil Is Driving	Harry Lachman	Joan Perry, Nana Bryant
DUNN, James	Columbia	Venus Makes Trouble	Gordon Wiles	Pat Ellis, Astrid Allwyn
DUNNE, Irene	Paramount	High, Wide and Handsome	Rouben Mamoulian	R. Scott, Lamour
ELLIS, Patricia	Columbia	Venus Makes Trouble	Gordon Wiles	Dunn, G. Morgan, Allwyn
FAZENDA, Louise	Universal	The Road Back	James Whale	Devine, Cromwell, B. Read
FARMER, Frances	RKO-Radio	The Toast of New York	Rowland V. Lee	Arnold, Oakie, Grant
FARRELL, Glenda	Warners	Flyaway Baby	Frank McDonald	MacLane, Hatton
FOSTER, Preston	RKO-Radio	Outcasts of Poker Flat	Christy Cabanne	J. Muir, V. Weidler
GABLE, Clark	M-G-M	Parnell	John M. Stahl	Loy, Edna May Oliver
GRANT, Cary	RKO-Radio	The Toast of New York	Rowland V. Lee	Arnold, Farmer, Oakie
HERBERT, Hugh	Warners	The Singing Marine	Ray Enright	Dick Powell, Jenkins
HERSHOLT, Jean	20th Century	Cafe Metropole	Edward H. Griffith	Young, Robinson, Westley
HOPKINS, Miriam	Goldwyn	The Woman's Touch	John G. Blystone	McCrea, Winninger, Rhodes
HORTON, Edward E.	RKO-Radio	Stepping Toes	Mark Sandrich	Astaire, Rogers, Blore
KARLOFF, Boris	Universal	Night Key	Lloyd Corrigan	J. Rogers, W. Hull
KIBBEE, Guy	Republic	Special Orders	Phil Rosen	M. Gateson, Tom Brown
LANGFORD, Frances	Republic	The Hit Parade	Gus Meins	Regan, Kelton, Owsley
LOY, Myrna	M-G-M	Parnell	John M. Stahl	Gable, Burke, D. Meek
MARX BROTHERS	M-G-M	A Day at the Races	Sam Wood	O'Sullivan, E. Muir
McCREA, Joel	Goldwyn	The Woman's Touch	John G. Blystone	Hopkins, Rhodes, Logan
McLAGLEN, Victor	20th Century	This Is My Affair	William A. Seiter	Stanwyck, Taylor
MENJOU, Adolphe	20th Century	Cafe Metropole	Edward H. Griffith	Young, Power, Ratoff
MONTGOMERY, Robert	M-G-M	Night Must Fall	Richard Thorpe	Rosalind Russell
MORLEY, Karen	Paramount	Girl From Scotland Yard	Robert Vignola	K. Alexander, Baldwin
NAGEL, Conrad	Grand Nat'l	Gold	Louis Gasnier	Eleanor Hunt, F. Knight
OAKIE, Jack	RKO-Radio	The Toast of New York	Rowland V. Lee	Arnold, Farmer, Grant
OLAND, Warner	20th Century	Charlie Chan at Olympics	H. Bruce Humberstone	K. deMille, Keye Luke
POWELL, Dick	Warners	The Singing Marine	Ray Enright	Herbert, D. Weston
POWER, Tyrone	20th Century	Cafe Metropole	Edward H. Griffith	Young, Menjou, Ratoff
RHODES, Erik	Goldwyn	The Woman's Touch	John G. Blystone	Hopkins, McCrea, Logan
ROBINSON, Edward G.	Warners	Kid Galahad	Michael Curtiz	Bette Davis, Bogart
ROGERS, Ginger	RKO-Radio	Stepping Toes	Mark Sandrich	Astaire, Horton, Blore
RUGGLES, Charles	Paramount	Turn Off the Moon	Lewis Seiler	Whitney, Downs, Carlisle
SHIRLEY, Anne	RKO-Radio	Satisfaction Guaranteed	Ben Holmes	B. Pepper, G. Sutton
STANWYCK, Barbara	20th Century	This Is My Affair	William A. Seiter	Taylor, McLaglen
TAYLOR, Robert	20th Century	This Is My Affair	William A. Seiter	Stanwyck, McLaglen
TEMPLE, Shirley	20th Century	Wee Willie Winkie	John Ford	Lang, McLaglen, Whalen
TRACY, Spencer	M-G-M	Captains Courageous	Victor Fleming	Bartholomew, Grapewin
YOUNG, Loretta	20th Century	Cafe Metropole	Edward H. Griffith	T. Power, Menjou, Ratoff



Ruby Keeler has been "Ready, Willing and Able" for several long weeks, that being the title of her last picture. Now she deserves her place in the sun for a bit of a rest and some tan. "Calling All Stars" doesn't mean a thing to her here.



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*Jane Wyatt*

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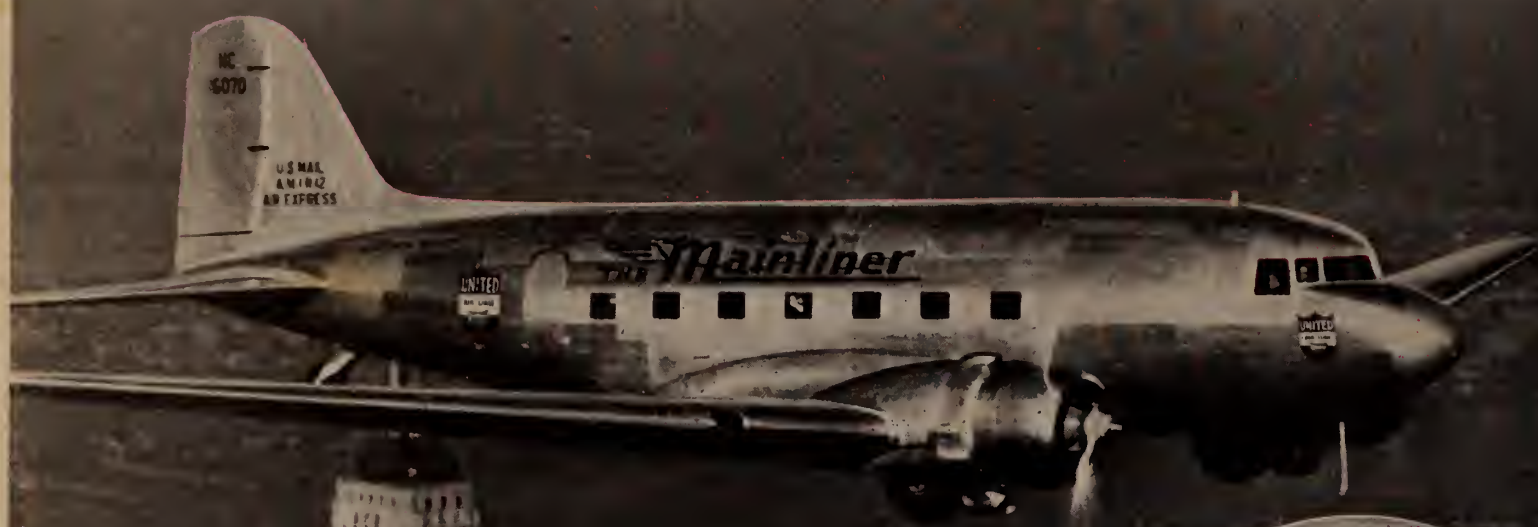
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Creamy <input type="checkbox"/>	Green <input type="checkbox"/>	BROWNETTE <input type="checkbox"/>
Medium <input type="checkbox"/>	Brown <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Ruddy <input type="checkbox"/>	Black <input type="checkbox"/>	BRUNETTE <input type="checkbox"/>
Sallow <input type="checkbox"/>	Black <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Freckled <input type="checkbox"/>	LASHES (Color) <input type="checkbox"/>	REDHEAD <input type="checkbox"/>
Olive <input type="checkbox"/>	Light <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
SKIN Dry <input type="checkbox"/>	Dark <input type="checkbox"/>	If Hair is Grey, check type above and here <input type="checkbox"/>
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